

HOEDOWN

THE COUNTRY MUSIC MAGAZINE

VOLUME 1 • NUMBER 3

JULY • 1966

50¢



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HANK WILLIAMS
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FROM THE
SADDLE BAG

Congratulations and bravo on the first issue of Hoedown. The Country Music field has needed a serious magazine for many years. Your first issue gives evidence and promise that Hoedown will be such a magazine. I would be happy to extend any help possible.

Robert Shelton
Music Department
New York Times

Just finished reading your article in Hoedown about Stir About. Although my Grandmother made something similar to this she didn't call it Stir-About. She called it Drop Cakes.
Mrs. Robert Walter
Lke. Odessa, Mich.

Your kickoff edition of Hoedown arrived today, and it looks like you have a winner.

Arthur T. Wechsler
Director of Marketing
Cudahy Company

I think Hoedown is the greatest advancement of Country Music since the founding of "The Country Music Who's Who."

Earl Rothgeb and Crew

Have just read Hoedown and must congratulate you on a first class publication. This should do more to help Country Music than any other similar magazine!

Tony Pagano
England

Thanks so much for sending us a copy of Hoedown. Roger brought one by and we enjoyed this first issue tremendously. We found many ideas which we can put to good use.

Country Music Association
Jo Walker

You'll probably receive thousands of congratulations these days from fans to country magazine premiere of Hoedown, and we'd like to take part with our warmest wishes. After the success from "Who's Who" folks, promoters

would expect more with the presentation, than if it was an ordinary new magazine, but be not the fellow with a nervous breakdown, cause you'll get the success also with Hoedown.

Otto Waldoft
Denmark

Thought your Hoedown special Debut Edition was great, to say the least.

Lou Dark
WNOW Radio
York, Pa.

I enjoyed Hoedown very much. Just the type of magazine a Country Music fan loves. Congratulations and best of luck for the future success of this publication.
Margaret M. Sherbank
Los Angeles, Calif.

Both my husband and I enjoyed Hoedown very much. It gives the people a closer look at Country and Western entertainers which a lot would not have otherwise.

Goldie Smith
Kansas City, Mo.

I enjoyed your first edition of Hoedown. I am currently subscribing to another C/W music magazine but liked the articles in Hoedown better. You are to be commended on your fine work on this magazine. It is just as good as your "Country Music Who's Who" and your Scrapbook.

Ruth Schwarz
Tucson, Ariz.

Thank you for sending me a copy of Hoedown. May all the people that have an opportunity to read it, live for a mighty long time, so that its popularity becomes known like all the stars in it.

Roman Rusinoski
"The Polka Baron"
Fairhaven, Mass.

We have received the first copy of Hoedown. Please accept my congratulations for producing such a professional magazine with such an obvious potential. I think that Hoedown and Sing Out! com-

plement each other very well in the field of folk music.

Irwin Silber
Editor
Sing Out!

Have just received my copy of Hoedown and must say that I am more than pleased with your fine publication. It has "class," everything that Country Music needs to present it to the public as a wholesome form of entertainment.

Everett J. Corbin
Nashville, Tenn.

Congratulations on a superb magazine.

Godfrey J. Greenwood
England

A friend of mine just showed me your Special Debut Edition of Hoedown and I am sold! Finally a magazine for C & W fans. The articles I glanced at seemed most interesting and that article by Archie Campbell was a regular rib-tickler.

Janet Caouette
Southbridge, Mass.

Congratulations on the great job on the new Hoedown magazine. You filled a big void and have achieved a superior product.

Bill Denny
Cedarwood Publishing Co.
Nashville, Tenn.

Just received the first issue of Hoedown. I was thrilled beyond words. It's the best thing that's happened to "Country Music" fans. Probably most are like myself, they would love to know all the stars personally but will never get the chance, so this is the best substitute.

Mrs. Jeanette Judd
Independence, Mo.

Here at last is the magazine I think I've been waiting for. A good magazine on the Country Music field.

Fred Cords
Francesville, Ind.

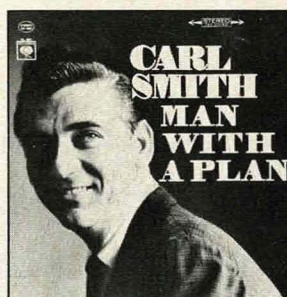
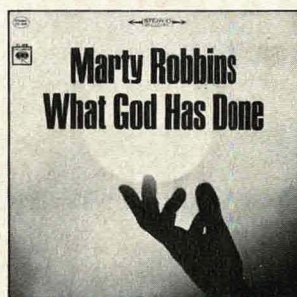
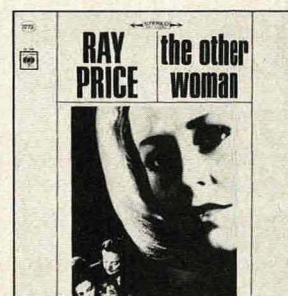
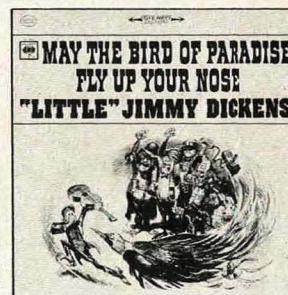
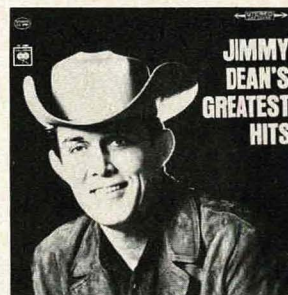
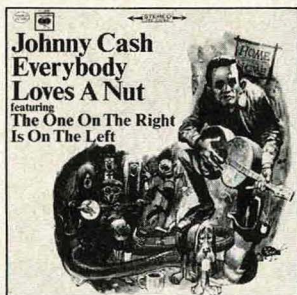
I would like to be one of the many to write and let you know how wonderful your new magazine is. I sat right down and read the article on Hank Williams immediately! I also enjoyed the article on Jim Reeves and the kids got a big bang out of the "Giddyup Go" cartoon by Merle Travis.

Mrs. Lyle Shackles
Menomonee Falls, Wisc.

May I take this opportunity to express my thanks for assuming that Country Music lovers have an average intelligence? I've

(Continued on page 6)

A COUNTRY DOZEN



ON COLUMBIA RECORDS 

STATIONS-DJ's-ARTISTS- SHOW PROMOTERS

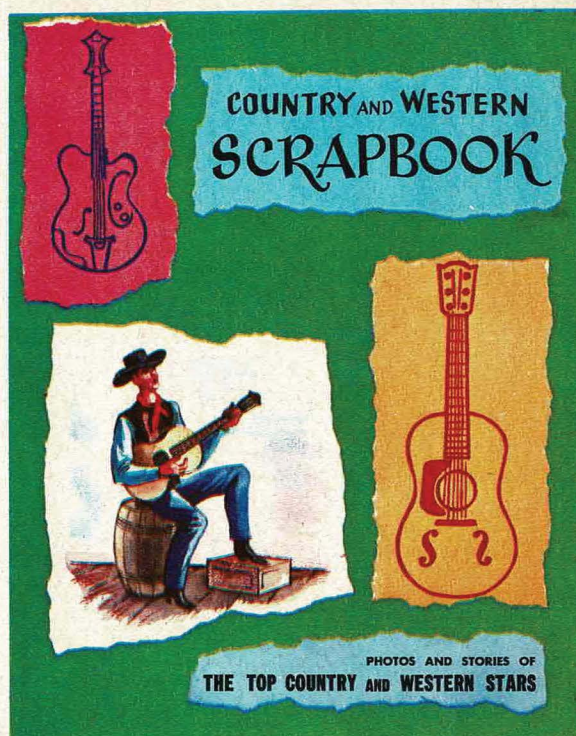
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(Left to right) Fender Kingman (natural maple), Fender Wildwood II (golden brown), Fender Wildwood I (green), Fender Wildwood III (gold and purple) and Fender Kingman (sunburst).



*The guitars that won the West**

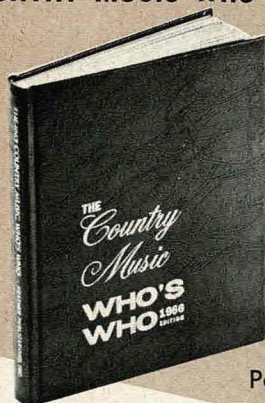
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SADDLE BAG (cont. from page 2)

found in the past that most articles, stories, etc. on Country Music seem to write down to the reader. This certainly is not the case with your publication, Hoedown.

Mrs. Michael Young
Maywood, Ill.

After reading this new Country Music magazine, I can truthfully say that this publication is one of the finest in this wonderful world of Country Music.

Jack Holcomb
WEEU Radio
Reading, Pa.

I am an old Country Music fan. This is the kind of a Country Music magazine we've been looking forward to for years. I'm a mother of seven children and a grandmother of eight. Thank you very much for such a wonderful magazine.

Mrs. Harriet Ridge
Bluecreek, Wash.

Congratulations on an outstanding first issue of Hoedown. It is extremely broad and deep in its coverage and enlightening to me. You are indeed being of great service to the entire C & W field. I wish you continued success.

Raymond F. Ruffley
Dancer-Fitzgerald-Sample
New York City

Dear Heather,

I've written and told your Daddy and now I want to tell you that I think Hoedown is one of the best Country Music magazines I have ever seen! And do you want to know something else? I'll bet it's going to get better and better with each issue.

In other words, I think your Daddy has "a live one on his hands," don't you?

Bye for now and we'll look forward to seeing your picture in future issues of Hoedown.

Harold J. Grant
Madison, Wisc.

P.S. I have two little girls, Vicki and Kathy, who like Country Music and Hoedown.



Vicki — Age 11



Kathy — Age 5

**FROM
the
ROLL-
TOP
DESK**



Just terrific! What else can I say, except "Just terrific." The mail response to the first edition of Hoedown has been overwhelmingly generous with praise and the congratulations from artists and business people in the Country Music industry have been so inspiring that all of us at Heather Publications want to say a great big "Thank You."

We feel that *Hoedown* is on its way now, bringing the best in Country Music news and features to every toe tappin', hand clappin' friend around the world.

Curtis Distributing Co., (the largest magazine distributor in the country) is handling the distribution of *Hoedown* on newsstands. It will be available in practically every city in the United States and Canada in the near future.

Hoedown is not just a Nashville magazine or just a West Coast magazine — it is an International magazine for everyone. Believe me when I say the overall appeal of any magazine depends upon its contents and the contents depends on material and articles sent to us from artists, DJ's, radio stations, agencies and anyone with an interest in supporting Country Music. It is the duty of every artist, disc jockey, agency and radio station to cooperate with *Hoedown* (and any other media promoting Country Music) by sending us your stories, pictures, biographies, etc. It is the fans who buy tickets to personal appearances and it is the fans who buy records. *Hoedown* is a fan magazine and the more material we receive from you artists, DJ's, agencies, radio stations, etc. the more publicity you will receive. Publicity sells records and tickets. It's up to you.

HOEDOWN

THE COUNTRY MUSIC MAGAZINE

VOL. 1 NO. 3
JULY - 1966

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Heather with one of her "favorite" stars. You'll be seeing a feature on him in a future issue.

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The KING

When asked about Country Music Roy says, "I'd rather fight than switch."

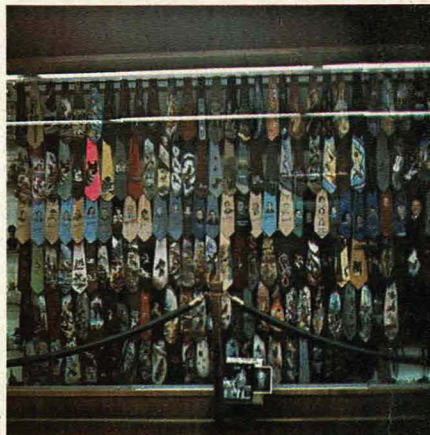
(Roy is sitting in the midst of his museum's collection of stringed instruments.)

ROY ACUFF HOBBY EXHIBITS IS ONE OF NASHVILLE'S FINEST MUSEUMS - JUST AROUND THE CORNER FROM THE *GRAND OLE OPRY*

In the Acuff Hobby Exhibits you will see many valued treasures but one of the most prized possessions is the bronze plaque Roy Acuff received when he was nominated to the Country Music Hall of Fame.

Roy has long been famous for his hand painted ties and in the museum are displayed over 200, each one different. They are from all parts of the world and many were given to Roy by admirers.

Here is one of the best collections of old Victrolas in the world. Many thousands of people visit the museum yearly so when you're in Nashville next be sure to stop in. Chances are Roy will be there to greet you.



of COUNTRY MUSIC...

ROY ACUFF

*Anyone who's heard him sing
Know why they call him "King."*

That's what Bill Williams, poet laureate for WSM radio, had to say about a man who is the undisputed King of one of the fastest growing industries in the entertainment world today, Country Music.

Our King doesn't wear a crown of fashion, but a crown full of curly black hair fittingly adorns his head. His scepter changes as often as the weather and ranges from fiddle to yo-yo. He is often guilty of handling his scepter in an unkingly fashion, such as balancing a fiddle bow expertly on the end of his nose or doing tricks with his yo-yo while singing to thousands of fans in audiences all around the world. His sometimes not-so-dazzling court is made up of men dressed in bib-overalls and checkered shirts with names like Shot, Howdy and Oswald.

These don't sound like royal things for a King to be doing, but the King of Country Music, Roy Acuff, is guilty of all these seemingly worthless feats. Roy Acuff, a household name around the world, has found that this is what the people want to see and he gives them what they want.

Another Million Miles?

It has been nearly a year now since Roy had a near-fatal accident which also injured one of the Smoky Mountain Boys, Shot Jackson. This wreck has caused Roy and the boys to slow down quite a bit. They don't go out as much as they used to and will probably never double the million miles they've travelled since the beginning of his career.

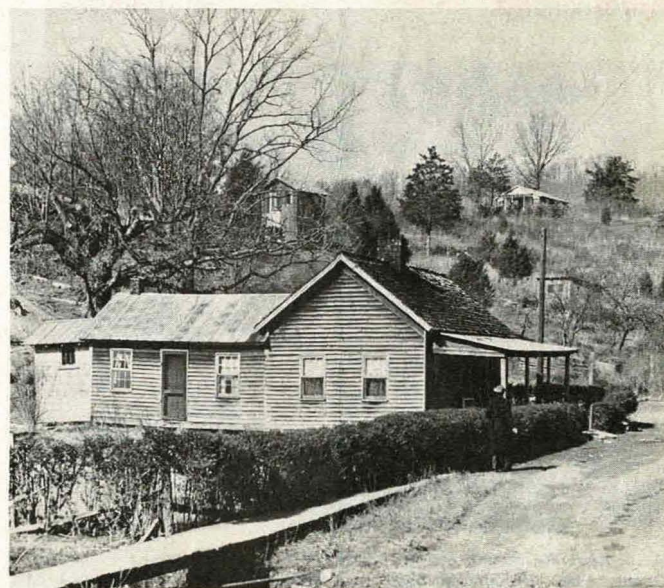
The accident occurred just a few miles from Nashville when they were rushing for a show date in East Tennessee. That was probably one of the few shows that Roy has ever booked and missed. Fortunately, however, the aftermath of the accident was not fatal to Roy or Shot. Roy suffered a broken hip which has caused him to limp a little. The limp is one thing that he is challenged to overcome and he now takes his time going up and down stairs.

Shot Jackson (Harold B.), the "Sho" of Sho-Bud custom-made steel guitars, is back in the swing of things after having his face severely injured and undergoing many operations to restore his fitness. Roy remarks to this day about how Shot must have died three times during the crisis.

It's more than likely that the best place to catch Roy Acuff and the Smoky Mountain Boys is at the Opry or in the Roy Acuff Exhibits just around the corner from the Ryman Auditorium, since Roy is cutting down on his foreign and domestic appearances. He did take a month out during the Christmas

holidays to go to South Viet Nam to entertain the troops. That, right there, is an indication that Roy Acuff is a true pro and stands by the old saying, "The Show Must Go On."

The Smoky Mountain Boys, legends in their own right, at present consist of Shot Jackson on steel guitar; Beecher (Brother Oswald) Kirby, who has been with Roy since he founded the group and who plays banjo and dobro; Howard (Howdy) Forrester who plays fiddle while Roy sings (Howdy is also Manager of Acuff-Rose Talent Corporation and is responsible for booking many acts including the Smoky Mountain Boys); Jimmy Riddle, harmonica and piano; Jimmy Fox, rhythm guitar; and Jay Nelson, lead guitar. Oswald could easily be called the court jester because of his unceasing ability to make people laugh.



This is the house that the "King of Country Music" was born in. It is located in Maynardsville, Tennessee. Roy remarks, "There she is, still standing, but not for sale."

The Country Boy

Roy was born September 15, 1903, in Maynardsville, Union County, Tennessee. He was born to a very prominent family and his father was a minister and the son of an attorney who was also a Republican state senator. His mother's father was a physician. The family lived on a farm, and though he came out of the country to the city of Nashville, he is the first to admit that you can't take the country out of a country boy.

ROY ACUFF

Roy much prefers playing small towns to large ones. He hates the thought of being caught up in the hustle and bustle of cities with their traffic and busy streets. If he had his way you would probably find him playing school houses in rural areas down in the South. The little towns to which Roy refers as the places he loves to play are just what made him King. It took a lot of these little school houses and one-nighters to put him on the throne.

Roy is a medium size man of 5' 9" whose movements still show signs of the agile and spirited young athlete who was considered to be one of the better 3-letter athletes from Knoxville Central High School. In those days Roy never thought of pickin' and singin' for a living, but dreamed of being a professional baseball player.

Those dreams were shattered by sunstroke which occurred on three different occasions while playing baseball, and knocked him out of a professional contract with the New York Giants. But, fortunately for us, Roy found, while recuperating from the last sun stroke, that he enjoyed playing his father's fiddle. His father was a fiddler and a collector of recordings of mountain fiddle tunes.

Started in 1932

While just lying around Roy found that he could play the tunes on the Victrola and then pick up the fiddle and start playing them himself. This led to his first job in the entertainment business, traveling around East Tennessee and Virginia. This was 1932 and the first time that he had ever sung or played professionally.



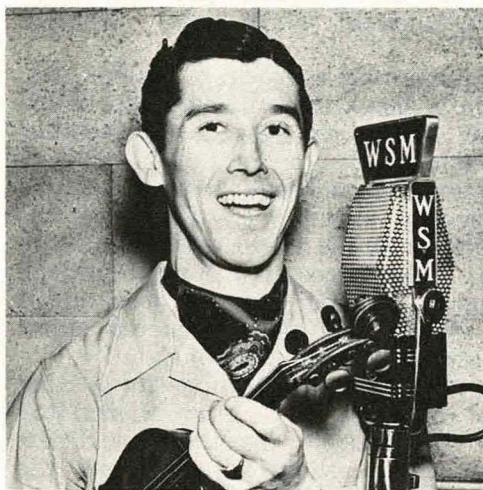
Scene from the motion picture, "Grand Ole Opry," one of the first Opry movies made. It featured Uncle Dave Macon (seated with clenched fist), Roy (in background), and George D. Hay, seated at the table. Oh, by the way, that's Bashful Brother Oswald in the foreground whittling.

Then in 1934, while working at Radio Station WNOX in Knoxville, he made his first recording and four years later moved to Nashville. By that time, such great Acuff hits as "Wabash Cannonball," "Great Speckled Bird," and "Wreck on the Highway" were being heard on the record players and radios all over rural America, and Roy Acuff, the ball player who couldn't stand the sun, had chosen the right career.

By 1942 Roy was a very popular and wealthy young man well on the road to stardom. In that same year Fred Rose came down from Chicago,



Here's "The Crazy Tennesseans" way back . . . a picture of Roy's first band. Kneeling is Jake Tindle; standing are Jess Easterday, Roy, Red Jones, Cousin Jody and Kentucky Slim.



This was Roy around 1938.

where he had been in the music business, and was trying to get into the music business in Nashville. He approached Roy and told him what he wanted to do and that he needed a partner with capital. Roy asked Fred how much money he needed and Fred named several thousand dollars. Later that same day Roy came back with the money Fred had asked for in a paper sack.

That little venture formed the first Country and Western publishing company and now brings Roy a handsome dividend for such a small investment. Roy is now a partner with Fred Rose's son, Wesley, President of Acuff-Rose Publishing Company and a director in the Country Music Association.

Roy was the first star of Acuff-Rose Publications and is now a business partner in Hickory Records, for which he now records.

After Roy, came a young man from Alabama who wanted to sing and had it in his heart to do so. That man was Hank Williams. Hank teamed with Acuff-Rose and today is in the Country Music Hall of Fame. Hank had talent, we all know that, but his teaming with two great men like Roy and Fred must have played a tremendous part in his career.

Roy Was the First

Roy was the first man to make it big in Country Music. Following him were Hank Williams, Minnie Pearl, and many, many others. But Roy was the first, and to be the first in this growing industry is like be-

ing the Henry Ford of the automobile industry. There are a lot of cars on the road today, but everyone remembers that Henry Ford was the first to put them there on a large scale.

Roy made his first foreign trip in 1949 when he took the Smoky Mountain Boys to Germany. Since then he and the gang have traveled to the following countries: The Azores, Austria, England, Newfoundland, Japan, Okinawa, Korea, Italy, France, Australia, Bermuda, British West Indies, Puerto Rico, Cuba, Spain, Morocco, Sicily, Crete, Turkey, Ethiopia, Saudi Arabia, Cyprus, Greece, Libya, Jordan, Canada and the Dominican Republic.



Roy traveled a great deal and foreign tours were always a pleasure. Here is Roy and the group doing a little shopping in Morocco. Pictured from left to right are: Melba Montgomery, Roy, June Stearn, the late Ray Lunn, Oswald, Shot Jackson, Howdy Forrester and Jimmy Riddle.



Back from another foreign tour, Roy is greeted at the airport by his lovely wife, Mildred. Roy always brought something back for Mildred and this time it was a straw hat and purse from Cuba.

On these tours Roy always managed to bring back some type of musical instrument or something of interest from each country. Today, those things he acquired have set him up in a new enterprise — Roy Acuff Exhibits, which is perhaps one of the better exhibits in the U. S. today. Not only does he have instruments, but dolls, coins and pictures that are priceless. He has antique victrolas, guns, and on and on and on.

Roy's partner in the Roy Acuff Exhibits is his shy and lovely wife, Mildred. Mildred doesn't have



Two of the great people in Country Music — Mr. and Mrs. Roy Acuff.



Heather visited Acuff's Museum on her trip to Nashville and is shown here looking at some of the priceless possessions in the glass case. Note the picture on the wall of Uncle Jimmy Thompson and Eva Thompson Jones, first Opry performers. Uncle Jimmy was the first recognized "Hoedown" fiddler and his fiddle is encased in glass just next to the photo.

too much to say about things, preferring to stay out of the limelight, beaming proudly about her famous husband. She does have time, however, to say a howdy to all people visiting the exhibits and is there every day. She and Roy have been together since they were high school sweethearts and just recently celebrated a silver wedding anniversary.

On the Rise

Oops, we almost forgot someone . . . a son named Roy Neil was born to the Acuffs about 20 years back. Just a short time ago, while he was working at Acuff-Rose, they discovered that Roy Neil could sing, and he is now on the rise in the entertainment world, following in his father's footsteps.

Roy Neil made his first public and professional

ROY ACUFF



At the age of two, Roy Neil had his own little fiddle that his dad gave him. Wonder if any of those sounds are on record?



Grand Ole Opry debut. That's where Roy Neil made his debut in the world of Country Music, right on the stage of the Grand Ole Opry House during the 1965 Disc Jockey Festival. His proud father and Oswald look on in admiration.

appearance in a very unusual place to start a career in Country Music. Whereas most artists work and dream of eventually making the Grand Ole Opry, Roy Neil was fortunate enough to make his debut on the stage of the Ryman at the Grand Ole Opry. While Roy Neil sang, his father bowed his head humbly and beamed with pride. Was this kid who had never before sung professionally any good? You had better believe it; he encored with his own rendition of the "Wabash Cannonball." How about them apples?

Roy's prominence in the entertainment world led him to what some Hollywood stars are trying to do today — run for government office. There again Roy was first. Politically, Roy has established himself in the Volunteer State. Roy was not elected to the office of the Governor of the state in the 1948 election, but feels that he lost no statesman's stature; he was a Republican in a Democratic year.



Roy and Harry Stone's secretary look over the petition of names that urged Roy to run for Governor of Tennessee.

How does Roy Acuff feel about being the King of Country Music? Roy answered that as seriously as any question he had ever been asked: "I remember the day I got the name down in Dallas. We were putting on a big show and Dizzy Dean and Gene Autry came to see us. It was a sell-out show and the people outside started getting kind of wild — actually trying to tear the walls down to get in.

"They sent me out front to try to calm them down and talk some sense into them, but I couldn't do anything with them at all, so we just forgot about it and came back in and Dizzy walked up there to introduce me.

"'Friends,' he said, 'Ole Diz couldn't be accorded a bigger honor than the privilege of standing on the same stage with the King of Country Music.'"

"It Sounded Good"

At this point Roy gave a mischievous grin and said, "It sounded pretty good, so we decided to use it."

Roy Acuff has not only proved that he is the King of Country Music but he can do most anything he puts his mind to. His business ventures have probably netted him more financially than his musical ones and he readily admits that he is not a singer.

"I'm a seller, not a singer. I'm strictly a seller. There's something about me; I'm able to reach people. I started balancing my bow on my nose to keep the fiddle in the act. Then I got nervous and got



Roy Acuff reading the citation he presented to his long-time friend, Dizzy Dean, at the 1965 Disc Jockey Festival in Nashville.

me a yo-yo. What will come after the yo-yo, I don't know. But I'll find something."

That he will. If there ever was a man that should be hailed the King of Country Music, it's Roy Acuff. He's one of the people who helped make it what it is today. Although he isn't the one who started it, he sure had his hand in there, making it big. In 1963 the Country Music Association bestowed upon Roy perhaps one of the greatest honors a man in this business can receive; they made him a member of the Hall of Fame.

What is in store for our King is unknown, but

we can rest assured on one point: He is the King, no one will ever take that from him, and you can bet almost anything that whatever he does in the future will be for the good of Country Music and its people, both artists and fans.

Item: American Marines have reported that frenzied Japanese troops charging them across the hot white sands of the Philippine Islands in 1944 screamed two battle cries which were distinguishable in English. These battle cries, according to the Marines were: "Damn President Roosevelt! Damn Roy Acuff!"



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COUNTRY MUSIC ASSOCIATION



The Travelin' Man

by Merle Travis

The other night when I was appearing at the Horseshoe Club in Toronto, Ontario, my friend Jack Hipkiss and his pretty wife, Gesina, (pronounced Casino) dropped in and we had a nice visit. Big Jack is a truck driver, and a good one. His rig is some 54 feet long and weight around 22,800 pounds empty. He'd just gotten back from Vancouver, British Columbia, all the way to the west coast of Canada. His next trip was to Halifax, Nova Scotia, all the way to the Maritimes, in the other end of the Dominion. He drives for one of the top moving van lines in Canada. Like us country entertainers he covers lots of territory. In his many years of rolling these big

jobs hundreds of thousands of miles he's never had an accident. Do you know why? Because he, like all truck drivers, is a real pro on the highways.

When Jack stops at a traffic light he's gotta shift about nine times to get his highway speed. When a thoughtless driver pulls in front of him on a 20% grade and slows down, it's murder. He's got to start shifting to slower gears, maybe seven times. Things like this, plus people who insist on following him with their bright lights on (or meeting him without dimming their lights) make him wonder how some people are allowed the responsibility of driving on highways. Still he has all the

courtesy and manners all these aristocrats of the road possess. In talking with Jack I couldn't help but think about my favorite truck driver who we'll call Spike, for the time being.

The truck Spike drives is not quite as large as Jack's big semi, but the same alertness and skill is Spikes. I've traveled across every state in the Union and every Canadian Province with Spike at the wheel. I've never seen Spike get "speeditis" as Jack calls it. That's when a driver starts out driving fifty until it seems like he's creeping, then steps it up to sixty. When the sense of speed leaves he's stepping harder and harder on the gas until he's up to an outrageous speed like ninety. This is a matter of going by your sensations instead of your speedometer. It's dangerous, deadly and unforgivable.

It's second nature for Spike, this superb driver I'm writing about, to use the turn signals. What's more, I've never been jerked back against the seat when a go light turns green, nor suffered the quick stops made by lesser drivers. If a hill is steep enough for the truck to gain speed going down, Spike shifts to a lower gear rather than constantly ride the brakes. When a sign reads "Speed Zone Ahead" Spike lifts a foot from the accelerator and coasts, letting the gears slow the vehicle rather than blaze up to the speed zone and slam on the brakes. This all takes road know-how and common sense. Like Big Jack Hipkiss of Toronto, Spike is a first class driver. However, there's quite a difference in the two.

Spike's real name is Bettie Lou. She's five feet two and weighs about a hundred and twenty pounds. She's a very beautiful girl with more personality than anybody I know. She's very feminine and wears her clothes and make-up with good taste that comes naturally, even though she is a graduate of a Hollywood modeling school. The truck she drives (part time) is the one-ton dual wheel job our fourteen foot camper is mounted on. She never whines or complains on back-breaking trips, and is usually full of vigor when the rest of us are ready to drop. Yep, the best and prettiest truck driver I know is Spike (or Bettie Lou) who just happens to be my wife.

Kountry Kartoon

by Merle Travis



... Perhaps we should not have sent to Nashville for a guitarist ...

Country Bandstand: *The Foggy Mountain Boys*

Anyone who listens to a Flatt and Scruggs record will have to agree that it takes some mighty fine musicians to produce that terrific Blue Grass sound. And anyone who has watched the Flatt and Scruggs group perform will agree that they are just that — mighty fine musicians. Aside from personal appearances, the show is a familiar sight on WSM's Grand Ole Opry and can be seen on numerous radio and TV stations with a program sponsored by Martha White Flour.

In addition to Lester Flatt and Earl Scruggs, the Foggy Mountain Boys is composed of fiddler Paul Warren, dobro guitarist Buck Graves, bassist E. P. Tullock, Jr., and mandolin and harmonica player Earl Taylor.

Paul Warren was born in Lyles, Tennessee and learned to play the fiddle when he was thirteen years of age. He was of a musical family; his mother played the banjo and his father played both the fiddle and banjo. As a youngster, Paul played for square dances and other social gatherings in his community until he began his professional career in 1938. After working with the team of Johnny

and Jack several years, he joined the Flatt and Scruggs Show in 1954. He is married and he and his wife, Eloise, have three children, Gary, Johnny and Debbie. Paul is widely regarded as one of the foremost exponents of old-time fiddle players in the country.

Buck Graves—or "Uncle Josh," as he is known — is one of the nation's topranking dobro guitarist, a true virtuoso of the whining, insinuating Hawaiian guitar style. Buck grew up in Maryville, Tennessee, where at the age of eleven he began studying the guitar. He became a professional musician before his sixteenth birthday, playing on radio station WROL in Knoxville. Inspired by dobroist Cliff Carlisle, Buck now uses a resonator guitar which contains parts of Carlisle's instrument. The original guitar was made in 1929. It might be mentioned that the dobroist uses a metal slide, which is held in his left hand (the usual fretting hand), to produce the characteristic slurred sound of the instrument. Buck and wife Evelyn have three children, Sonny, Linda and Billy. Buck joined the Flatt and Scruggs Show in 1955.

E. P. Tullock, Jr. — otherwise known as "Cousin Jake" — was born in Knoxville, Tennessee, and began playing the guitar when he was nine. Four years later, he began a series of radio appearances with his sister, playing and singing gospel music. Like Graves, Jake embarked upon a professional career with station WROL in 1946 and joined the Flatt and Scruggs Show in 1954. He lays down the rhythmic bedrock over which the coruscating music of the other instruments flows. Jake likewise engages in comedy routines with Josh for the comedy portion of the group, and sings tenor with the group. Jake has two sons, Gary and Dean.

Earl Taylor the newest member of the Flatt and Scruggs Show, was born in Virginia. He sings tenor, plays the mandolin and harmonica. He formed a band in 1958 and made several recordings on various record labels. Shortly after he formed the group they appeared in Carnegie Hall in New York on a folk music concert. He is married and he and his wife, Ellen have four children, Ronnie, Billy, Earlene, Darlene.

Is it any wonder, with such a rich collection of talent that the Flatt & Scruggs show is recognized and applauded in countries all over the world?

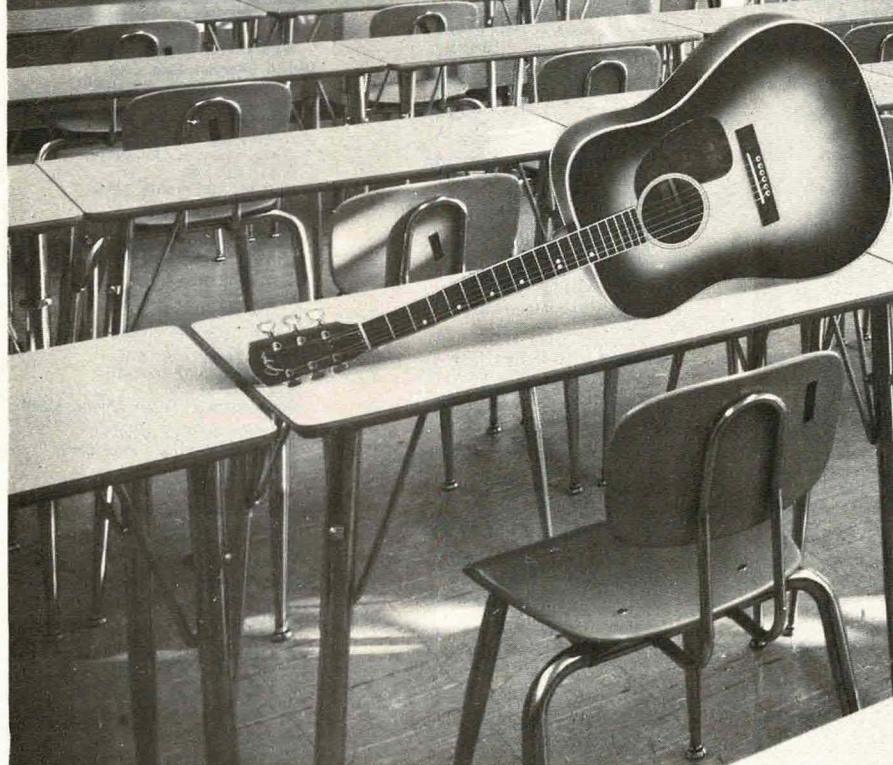


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Ask Trina

Direct your questions to the Fan Club
Editor: Mrs. Blanche Trinajstick, 2730
Baltimore Avenue, Pueblo, Colorado
81003.

- Q. What is expected of a fan club member, other than buying and requesting the star's records?
- A. Actually, *this* isn't a requirement of belonging to a fan club! The membership fee you pay to join a club binds you to *no* further obligation. But the reason most folks join a fan club is because they like an artist, and want to help him/her. This is done by working *in* the club, in whatever capacity you are needed.
- Q. Are club representatives expected to pay dues, or are they entitled to free membership?
- A. This question was thoroughly discussed at the Fan Club Convention in 1964, and the final decision was that Rep. *should* pay dues! Not only is it a way for them to help the club, but if free membership was offered for Reps., a lot of fans would apply for the job just for that reason, and *not* because they especially like the artist, or want to be helpful to the club.
- Q. Does the president of a club have the right to change club material that goes to the members, as long as they do receive all the material they were promised when they joined?
- A. YES! A club president is free to make any changes she sees fit — and of course it should always be for the better. But as long as the members get the material they were promised, the club is **YOURS** to change, or rearrange any way you choose.
- Q. Can you give me any tips on *where* and *how* I may register my club with the trade publications, and which ones are compulsory?
- A. Fan clubs may be registered with any of the publications in the C/W field, such as MUSIC CITY NEWS, COUNTRY MUSIC LIFE, COUNTRY SONG ROUNDUP, COUNTRY MUSIC WHO'S WHO, K-BAR-T COUNTRY ROUNDUP — and of course HOEDOWN MAGAZINE! (All addresses available on request). You should write the editor of the publication, informing him of your club, giving the important information about it, such as the amount of dues, what members receive, when your club was organized, and perhaps some brief information on your star — especially if he/she is a new one. As for the last part of your question, **NONE** of these registrations are compulsory! It is only for the purpose of publicizing your club, and publicity is one thing any club needs.
- Q. What should be done about officers of a fan club who promote themselves, instead of the club or the star?
- A. The president of a fan club normally has control over the organization, as well as the officers in the club. If these officers are not fulfilling the job they are supposed to do for the club, then they should be replaced with others more reliable who *will* fulfill their obligations to the club.
- Q. What should a club member expect from the president of the club in the way of material and correspondence?
- A. A fan club member has the right to expect all the material she was promised when she joined the club — and this varies with each club. As for what a member should expect in the way of correspondence — only as much as the president has time for, with the exception of letters containing important questions, or inquiries about the club. A president is not obligated to carry on a running correspondence with her members — very few of them have the time for it if they devote the necessary time to making their club a *good* one.
- Q. Do you think a club president should leave all letter answering to the club secretary?
- A. I think a president who does this is "passing the buck," and definitely neglecting her duty as head of the club. A secretary should help with publicity on the artist, magazine contacts, etc., but should **NOT** be expected (or permitted!) to answer personal mail to the president!
- Q. Is it standard procedure for exchange clubs to promote each other's artists, or do they exchange just to receive club material?
- A. Usually, exchange clubs do feature each other's artists, just as a courtesy gesture, but there is nothing else (in the way of promotion) required of an exchange member. The main purpose of exchange memberships with others is to exchange club material, thus sharing your ideas and experience with others, and benefiting from theirs.
- Q. How do you handle all the requests for "Honorary Membership" in a club without hurting any feelings?
- A. Any club should have a definite limit set on the number of honorary members they can accept, and if you get requests for honorary membership that you feel you cannot honor, simply explain that the club's budget only allows a certain number of these "Honorary Members", and that the quota has been reached. Actually, Honorary Membership should **NEVER** be asked for this is an honor bestowed by the club on someone special, *of their own choosing!*
- Q. Does the vice president of a fan club have the right to choose honorary members without consulting the president?
- A. **NO!** This is strictly the privilege of the prexy and her star! The VP can *suggest*, but should never go over the president's head in anything!



Goldie Smith, President of his fan club, and Dean Mathis.

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**Would
You
Believe?**

by Cecil Null

. . . That **Don Anderson**, WENO Radio, Madison, Tenn., is also a licensed airplane pilot, as well as a first rate DJ? So, boys, if you are late for a show date, just call Don.

. . . That **Pearl Butler** has so many antique cream pitchers that **Carl** had to order two dozen more cows to keep them filled, and **Carl** has more long rifles than anyone I know of? He has one of the original ones that was forged by the same man that made ole Daniel Boone's gun. But the one thing these two people have that I will never forget is sincere friendliness.

. . . That **Archie Campbell** of RCA Victor Records has been talking backwards for so long that he went into a restaurant in Knoxville, Tenn., and ordered a "ram on high, with a mass of gilk and a piece of pocklit chi with crippled wheam." The waitress had all of Archie's records on talking backwards so she said, "I'm sorry, Mr. Campbell, all we have is fee sood, like fat kish, side frimp and eyed froysters all served with tied freighters." Archie said, "I'll just have to go where they speak English."

. . . That I'll never ask **Freddie Hart** to show me anything about karate anymore, 'cause he really

"knows how to hurt a guy." Glad Freddie is doing so well -- be on the lookout for his new album on Kapp Records.

. . . That **Big Joe Talbot** was at one time the tallest guitar player in Hank Snow's band? This boy could very well double for the Jolly Green Giant . . . I wonder how a song titled, "Talkin' to a Knee Cap" would sell?

. . . That **Felton Jarvis**, RCA Victor A&R man, has gone native, and it ain't even Saturday night? This is the only place you can step from a hallway into the deep dark jungle of Africa — he has a Tiki Hut — all kinds of stuffed wild animals and wild rugs and a ferocious alligator peeping out from under the couch. Next time Felton wants to go to Africa on vacation, I'll bet Chet will say, "Go Man Go."

. . . That **Johnny Wright** and **Kitty Wells** took their new bus on tour and Johnny stopped by accident at a bus stop? Before he could say anything he had three dollars in dimes and thirteen bus tokens. While he was refunding their money he heard one of the guys say, "Dig this crazy Greyhound."

. . . That **Murv (Peter Cotton-tail) Shiner** had so many encores on his last tour and took so many bows, he had to wear a back brace for two weeks from over-exercising. His new record on 20th Century Fox Records should be out about now — go get 'em, Murv!

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June Hucker

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This is a question often asked of June Hucker, "Girl Friday" for Judy Lynn.

"It is wonderful, of course," says June, "especially when you have a boss as lovely as Judy Lynn. However, it is more like working for three people."

One of June's tasks is keeping a mailing list of some 3,000 Country radio stations and DJ's up to date with Judy's recordings. This, plus keeping a steady supply of pictures, publicity and special write-ups going to clubs, trades and places where Judy appears, is almost a full-time job in itself.

In addition, June takes care of public relations and promotional work involved when Judy appears at some of the biggest rodeos in the country. Quite often this requires June to make a trip in advance of Judy's date for advance promotional work.

Another phase of June's various duties is looking after Judy's personal and fan mail. And in her spare time she is acting President of the Judy Lynn Fan Club.

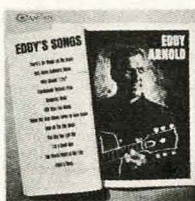
June is probably the only secretary around that commutes 300 miles to work. Since her husband, Hugh, was transferred to Phoenix, Arizona, June has been going back and forth between nearby Scottsdale, Arizona, and Las Vegas to do her work.

What is it like to be secretary to Judy Lynn? "Well it is certainly very interesting, and you never get bored." Well, we can believe that, June!

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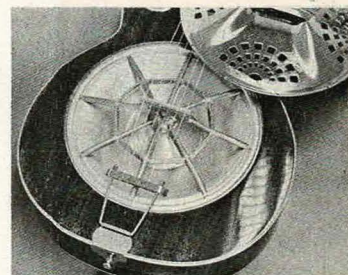
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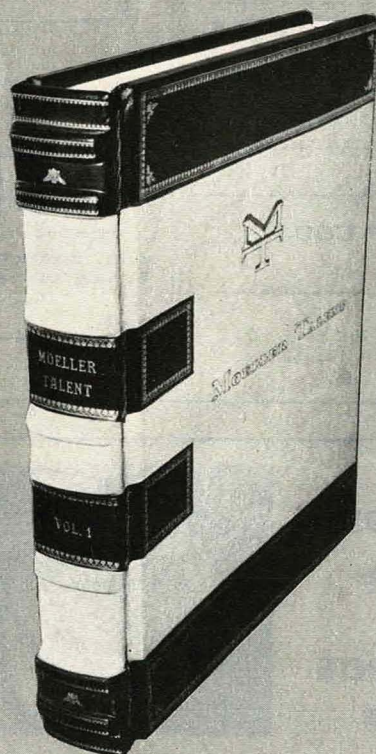
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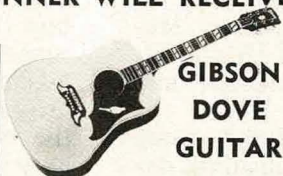
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2. Enter as many songs as you wish; mail each entry separately. Each entry must be accompanied with a subscription for at least one year to Hoedown unless you are already a paid subscriber. (Give gifts to your friends or your extra entries can be added to extend your subscription time.) State on each entry total of entries to date. All entries must be postmarked no later than July 15, 1966 and received by July 22, 1966.

3. This contest will be judged on the basis of skill, clarity, originality, human interest and commercial appeal.
4. All decisions of the judges are final. No correspondence will be entered into and no material can be returned.
5. Contest void wherever prohibited, taxes or restricted by law or regulation. Employees, and their immediate families of Heather Publications and Cedarwood Publishing Co. are not eligible. Professional writers with songs recorded are not eligible. All taxes applicable to a prize are the sole responsibility of the winner.
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Others know Bill as the young heir to a music publishing dynasty, Cedarwood Publishing Co., the world's second largest Country and Western music publishing firm with offices around the world. He became its head mentor at the death of his father, its founder.

To some, he's a Vanderbilt University-educated sophisticate who was groomed for a banking career and then thrust, abruptly, into a hotbed of music activity. His office published "PT-109" and "Detroit City," among thousands of others.

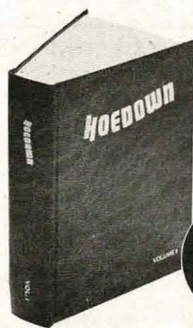
The Nashville Junior Chamber of Commerce knows him as its "Most Outstanding Member" as a result of last year's election. He's also listed in "Who's Who In The South and Southwest" and has been named one of the nation's "Outstanding Young Men" in 1965.

Tennessee's Governor has commissioned him a member of his personal staff, probably the youngest ever to achieve such a distinction, and has authorized him to bear the Governor's license number "444" on his 1965 black Buick Riviera.

Vast holdings in real estate and the communications media probably qualify him for recognition as an astute businessman.

Older members of the National Academy of Recording Arts and Sciences Board of Directors know him as their youngest board member and most enthusiastic advocate.

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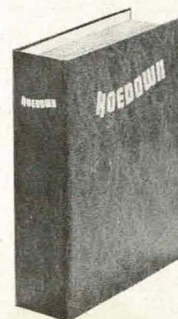
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HOEDOWN I S T O R Y



Bert Layne, Clayton McMichen, Jack Dunnigan and Slim Bryant pose in the WLS Studios in Chicago in 1932.

This column, devoted to research into all aspects of Country Music, is conducted by the John Edwards Memorial Foundation, an archival foundation located at The Folklore and Mythology Center, University of California, Los Angeles, California 90024. The foundation regrets that at present, due to lack of clerical personnel, it is only able to answer requests for information of a very general nature.

PART III

In October of 1931, Clayton McMichen brought a new band with him into the Columbia recording studios and adopted a name that he used for the next two decades, McMichen's Georgia Wildcats.

Although personnel varied from time to time, important members in the early years of this band were McMichen and Bert Layne, fiddles; Hoyt "Slim" Bryant, Jack Dunnigan, and Johnny Barfield, guitars.

During the week that the Georgia Wildcats made their first records, the Skillet Lickers made their last ones for Columbia. That season marked a dividing point in the careers of the Skillet Lickers: Fate Norris made his last recordings; Tanner and McMichen made their last recordings together; and McMichen made his last recordings with Puckett, although they continued to work together.

The next few years were lean ones for everyone. The record business was no exception, dropping from a happy volume of \$105 million in 1921 to a belt-tightening \$5½ million in 1933. Tanner and Puckett

The Skillet Lickers of North Georgia

by Norman Cohen

made no recordings in these years, McMichen's activities were confined to accompanying Jimmie Rodgers on one of his sessions in August 1932 in Camden, N. J., and one long session with his Georgia Wildcats for Crown in the same month in New York.



Johnny Barfield, Bert Layne, Slim Bryant and seated, Clayton McMichen. 1931.



Blackie Case, Clayton McMichen, Red Penn, Carl Cotner and Joe Powers. 1936.

Bryant, Dunnigan Winners

Radio work and personal appearances continued, and at times Puckett and McMichen were active in two or more bands simultaneously. For ex-

ample, in 1932 in Cincinnati, when the National Association of Old Time Fiddlers held the 8th annual contest, the audience heard, among other groups, the Skillet Lickers (McMichen, Layne, Puckett, and Bryant); Layne's Mountaineers (Layne, Puckett, and Richard Cox); and the Georgia Wildcats (McMichen, Layne, Bryant and Dunnigan). The winner of the fiddling contest, incidentally — and for the 8th consecutive time — was Clayton McMichen, "...whose presentation of a Brahms-Gershwin version of 'Arkansas Traveler' knocked the patrons plumb out of their pews," according to the *Cincinnati Enquirer*. Bryant and Dunnigan won first and second prizes in the guitar playing contest, and with Layne the foursome won the string band contest.

In about the same year a very flattering item appeared in one Cincinnati newspaper when the Skillet Lickers returned to WCKY, Covington, Ky., after an absence:

"... One of the most sensational radio acts ever offered Cincinnati listeners appeared on the radio horizon several seasons ago when The Skillet Lickers joined the staff of WCKY. This group of Georgia fiddlers headed by Clayton McMichen and Riley Puckett brought a new kind of music to the radio world and their record of mail and fan letters remained unbroken in the annals of WCKY. During their stay they played scores of theatres throughout the countryside and in many adjoining cities, and broken attendance records were a characteristic of their appearance.

"The Skillet Lickers made recordings for the Columbia Phonograph Company, and an official of the company has made the statement that the records made by the Skillet Lickers far out-sold those recorded by Paul Whiteman or Ted Lewis, two of Columbia's best recording groups. The total sale of Skillet Licker records numbered more than one million . . ."

A Little Skeptical

Many claims have been written about the vast numbers of records the Skillet Lickers sold, particularly of their Corn Licker Still series, but this is the only one that is modest enough to be credible. I am a little skeptical about the comparisons with Whiteman and Lewis, however.

In March, 1934, the band became Gid Tanner and His Skillet Lickers once again, as Tanner and Puckett went to San Antonio, Texas, for a two-day session for Victor. Rounding out the band were Gordon Tanner, Gid's 18-year-old son, playing lead fiddle; and Ted Hawkins on mandolin. In two busy days the group recorded 47 sides, all of which were subsequently issued on Victor's low-priced Bluebird label. The bulk of these numbers, like the earlier Skillet Lickers' output, consisted of old-time hoedowns and dance songs. However, the resulting sound of this group was quite different from the earlier band. This was due largely to Ted Hawkins, who often took lead — usually accorded to the fiddle — on mandolin.

Four of the recordings from this session have been in such demand that Victor has kept them in print to this day: "Back Up and Push," "Down Yonder," "Soldier's Joy," and "Flop Eared Mule." "Down Yonder," L. Wolfe Gilbert's popular dance tune of 1921, was already a hillbilly standard by the end of the twenties, but was given new life by the Skillet Lickers' recording — a disc which has sold over a million copies. In today's market this is not quite so impressive a figure, but in the twenties and thirties there were only a handful of hillbilly discs to reach such a number.

In Victor's Vaults

A few other sides from that session are now available on Victor reissues: "On Tanner's Farm" and "Ida Red" on "Smoky Mountain Ballads" (LPV 507), and Riley Puckett's "I Only Want a Buddy" on "Maple on the Hill" (Camden CAL 898). However, the bulk of the fine material by these artists for Bluebird remains secreted away in Victor's vaults.

Still, Victor's position is better than that of Columbia's, who have not reissued a single hillbilly selection from prior to 1935. Admirers of the Skillet Lickers have not been completely out of luck, however, for three small independent companies have, within the past few years, reissued several selections by Tanner, Puckett, and/or McMichen.

That 1934 session in Texas was probably Tanner's last appearance in the recording studios. Puckett, on the other hand, continued to record for Victor until October 2, 1941, by which time he had placed on wax another 70 sides.

Although there were several fine traditional numbers, by now the proportion of current pop hits in Puckett's songbag had increased considerably from his earliest recording days. In 1937 he went to



Riley Puckett in the mid-'30's.

HOEDOWN HISTORY

New York for one session with Decca, during which he put another dozen selections on disc.

In 1937 "Pappy" McMichen, as he came to be known, reorganized the Georgia Wildcats and began recording for Decca. This group included McMichen and Kenny Newton and occasionally Carl Cotner on fiddles; Slim Bryant on guitar; Loppy Bryant on bass, and Jerry Wallace on banjo. This group was decidedly cast in the country-jazz style that resembled Western swing in some respects. These recordings, over 40 altogether, included a few traditional songs, but the majority were slicked up versions of popular tunes, including "Alexander's Ragtime Band," "Put Your Arms Around Me, Honey," and "I Wonder Who's Kissing Her Now." The last of these sessions was in 1939, and that was the last time "Pappy" made any recordings until 1964 at the Newport Folk Festival.

A Fat Scrapbook

Although he stopped making records then, "Pappy" McMichen continued to enjoy a successful career as musician, primarily in Louisville, Ky., where he has lived off and on since 1932. In the 1940's the Wildcats, then a dixieland band, spent ten uninterrupted years broadcasting over WAVE radio and — after 1948 — television. "Pappy" has a fat scrapbook of newspaper clippings of appearances at outdoor concerts and on radio, TV and stage that attests to his continued popularity as hillbilly and



Clayton McMichen in 1964.

later dixieland musician. The long list of prominent country musicians he had worked with includes Hugh Cross, Johnny Barfield, Jimmie Rodgers, Gene Autry, Merle Travis, Curley Fox, and Red Foley.

Riley Puckett's career ended tragically when he died on July 13, 1946, from blood poisoning incurred from a boil on his neck. Like the accident which left him blind at three months, this misfortune probably could have been averted by proper medical attention. Puckett was evidently a lonely man, sometimes difficult to understand, but no one who has heard him can deny the power of his artistry.

Fiddlin' Gid Tanner died in Dacula on May 13, 1960, but his death did not terminate the long association of the name Tanner with the fiddle. His son Gordon is now a prominent fiddler and fiddle maker in Dacula. He has already built four fiddles for his four children, all of whom play instruments.

For over two decades the name Skillet Lickers meant a band including one or more of these three outstanding north Georgia musicians—Gid Tanner, Riley Puckett, and Clayton McMichen. They have left us a rich treasure of recorded artistry, and country music today is the better for their contributions of twenty to forty years ago.



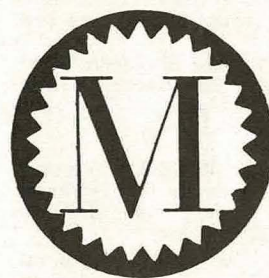
Gid Tanner in 1956.

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HOEDOWN

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TV & MOVIES

About the biggest news on the Country television set is **Dick Clark's** NBC Country Pilot. The show, tentatively set for five national airings weekly, will be primarily musical, variety, audience participation utilizing the usual format. The show will regularly feature a comedian. **Rusty Draper** is set to host it, while **Molly Bee** and **Roy Clark** will be steady attractions.



Rusty Draper

Webb Pierce took off for Los Angeles where he taped a guest appearance on CBS television's "Lloyd Thaxton Show," where he sang "You Ain't No Better Than Me" and "I Ain't Never."

We hear that **Snake Richards** is being groomed for further movie roles by producer **Ron Ormond**, as a result of his acting performance in "Girl From Tobacco Road."

Be sure to keep an eye out for "Gold Guitar," slated for release in late summer. The flick, filmed in Atlanta by **Bill**

Packham, stars **Del Reeves**, **Hugh X. Lewis**, **Roy Drusky**, **Margie Bowes** and veteran comic **Sam Tarpley**. The biggest scene stealers, though, are the wild electronic machines the boys build in the back room of their shop.

Hollywood is planning a remake of "Rebel Without a Cause," which vaulted **James Dean** into stardom. This time it will be a musical and Country Music artist **Johnny Sea** has auditioned for the Dean role.

Roy Drusky took a trip to Chicago to tape his appearance on "American Swingaround" . . . Singer **Del Reeves** was a recent guest on the Flatt & Scruggs TV Show.

RADIO Country DJ at radio station WMRO in Aurora, Illinois, **Bill Blough**, has a newly formed band called "The Rhythm Rustlers," and a new recording on Scarlo Records called "The Door To My Heart."



Bill Blough

Donald Hillman, of KWAC, Bakersfield, California, tells a tale about finding **Gary Steele** in a basket at the doorstep of KWAC by **Bill Woods** and himself back in the summer of '29. Now, really, Don, do you expect us to believe that? He also insists they smuggle Gary in the studio through the back door every night before midnight because he's hiding from the draft board. What do you think, fans, are they kidding us?

Bob Jennings, of WBZA Radio, was elected "King DJ of The Great Northeast" by members of the Northeast Country Music, Inc. at their third annual convention in Wheeling, W. Va. WWVA played host to the convention, to which artists, DJ's, promoters, other tradespeople and fans of Country Music flocked. Highlights of the convention were a banquet, a general meeting, plus a show in the Wheeling Elks' Club which gave all member artists a chance to perform. Climaxing the convention was the WWVA Jamboree, where several member artists performed, and "King DJ" **Bob Jennings** and newly elected NECMI President "Dusty" **Miller** were introduced.

Andy Carr, of KMAC Radio, San Antonio, Texas — known as "The Crazy Cat in the Cowboy Hat" — tells us KMAC is badly in need of records. The station recently expanded its C&W format to 9 hours daily and is the only station in the area playing C&W for night time listeners, according to Carr.



Andy Carr

In April, KIKK's **Bill Bailey** and **Blay Ruffino** and the **Texas Cowboys** band welcomed **Chuck Connors** at Houston International Airport for the World Premier of "Ride Beyond

Vengeance," Connors' latest movie, and KIKK later provided all the music for the festivities before the premier at the Majestic Theater in downtown Houston.

WNOW's recent country show with **George Jones**, **Sonny James**, **Melba Montgomery** and **Stonewall Jackson** had them standing in the aisles. There were 3000 seats and at least 500 standees still paid \$2.50 to get in to see the show.

Hoedown's editorial staff has been flooded with favorable comments, not only from fans, but from DJ's and other people in the trade. **Ralph Emery** WSM all-night DJ, is pictured at left pointing out the merits of *Hoedown* to **Don Bowman**, RCA wonder-boy.



Ralph Emery and Don Bowman

WHIL-FM, Boston, recently ran a "Country Music Questionnaire" Telephone Poll, and results were as follows:

First Place, **Jim Reeves**; Second Place, **Eddy Arnold**; Third Place, **Hank Snow**; Fourth Place, **Hank Williams**; and Fifth Place, **Johnny Cash**.

GENERAL NEWS

Simon Crum (Ferlin Husky) was a real smash in Indianapolis when he did his impression of a teenager trying to learn to play a guitar, and broke the guitar in a thousand pieces on the edge of the stage. The guitar was lent by **Sach's Music Shop**, who had given Simon permission to break the guitar but even his hand didn't know the secret.



Simon Crum

Roy Acuff did one of the National Life color TV videotapings in May . . . At the time of this writing, Mr. and Mrs. **Bobby Bare** were expecting a young one soon — their first . . . An important date to keep in mind is that of the Grand Ole Opry Birthday Celebration and convention, October 20-21-22. Put it on your calendar and plan to be in Nashville then.

Watch for "I'd Just Be Fool Enough" by **The Browns** (Jim Edward, Bonnie and Maxine). **Jim Edward** has been doing a lot of work as a single lately. **Maxine Brown** was hospitalized in May for back surgery at the North Little Rock Memorial Hospital . . . **Minnie Pearl** has recorded her first Starday Album, which has a little bit of everything in it — humor, sacred songs, and a couple of duets with **Red Sovine**.

Johnny Darrell, United Artist singer, has his first album out, entitled "As Long As The Winds Blow" . . . **Linda Manning's** latest Roulette release is "Buy Me Something Pretty Joey," and is stirring up a lot of interest around the country . . . **Don Bowman's** latest is "Giddy-Up Donuts," on RCA . . . **George Morgan** has a new album titled "Red Roses For a Blue Lady" on the Columbia label . . . **Buddy Starcher** has cut one on Enterprise called "It Don't Cost Nothing To Dream" . . . **Bobby Lord's** newest release is titled "Losers Like Me," and is backed with "It Only Hurts When I'm Laughing." Bobby spent May touring in Germany.



Linda Manning

Edward Padula, Broadway producer of such hits as "Bye, Bye Birdie," visited the Grand Ole Opry recently to get a concept of what Country Music is like for a new show he is doing. It's a musical called "The Joyful Noise," adapted from the book "The Insolent Breed."

The **National Fiddlers Association** has recently added Wyoming to the ten states affiliated with them. The Wyoming organization recently completed a month-long membership

drive, which is open to musicians and music lovers.

The 10th Annual Pre-Derby C&W Extravaganza at Louisville, Kentucky, in May enjoyed the largest crowd in Louisville since the Billy Graham Crusade in 1965. The entertainment, headlined by **Marty Robbins**, **Johanny Wright**, **Kitty Wells**, **Bill Phillips**, **Ruby Wright**, **Little Jimmy Dickens**, **Don Gibson** and **The Harden Trio**, was presented this year for the first time on a revolving stage located in the center of the huge exposition hall.



James O'Gwynn

Hickory Records announces a new batch of releases: **Clyde Beavers** with "Thirty Two Years" . . . **Sue Thompson** with "What Should I Do" . . . "Poor Boy Blues" by **Bob Luman** . . . **Rube Gallagher** has "No Parking Here" . . . **James O'Gwynn** released "Bubbling Over" . . . **The Newbeats** are off to a fast start with "Crying Over You."

J. William (Bill) Denny, President of Cedarwood Publishing Co., Inc. and The Country Music Association, has been selected for listing this year in *Outstanding Young Men of America* and *Who's Who in the South and Southwest*, two of the nation's leading publications which honor men of achievement and national stature. Some of the former recipients of such listings were the late President **John F. Kennedy**, Tenn. Gov. **Frank G. Clement**, Dr. **Tom Dooley** and **Henry Ford II**.



Dave Dudley

In the early part of June, **Hank Snow**, **Archie Campbell**, **Dottie and Bill West**, and **Dave Dudley** played engagements in Ohio, New York, Canada, New Jersey, Massachusetts and Connecticut . . . **Charlie Walker** made a return engagement at Las Vegas Golden Nugget Nitery during the week of June 16-24 . . . Artists **Ferlin Husky** and **Hugh X. Lewis** spent May entertaining our troops in Germany . . . Two "First Ladies" met in April when **Mrs. Lyndon B. Johnson** attended the Annual Ramp Festival in Newport, Tennessee, and met **Kitty Wells**, Country Music's undisputed "Queen" . . . **Jimmy Dickens** has been hitting the road for personal appearances in Virginia, Kentucky, Texas, Arizona, New Mexico, Colorado, Kansas and Nebraska . . . **Bobby Bare** spent the month on a series of show dates which included Alabama, Louisiana, Michigan and Wisconsin.



Janet McBride

Reports are that Longhorn Records' **Janet McBride** and **Vern Stovall** are causing quite a stir with their first harmony piece together, "Wild Bill Tonight" . . . **Biff Collie** tells us that Nashville Record Shop received a catalogue mail order from Johannesburg, South Africa, for \$234.56 worth of country records, accompanied by South African currency!

Fender Musical Instruments has two new models in the Kingman Acoustic Guitar models. The Fender Kingman models have been rapidly accepted among musicians since their introduction two years ago.

While playing a show in Reeds Ferry, New Hampshire, **Porter Wagoner** overheard the following conversation between two elderly gentlemen: "Have you seen that new magazine, *Hoedown*?" "Nope," was the reply. "You haven't? Well I paid 50¢ for it and read it till 3 o'clock in the morning."



Jack Andrews

Cited for his efforts on behalf of the Annual Jimmie Rodgers celebration in Lucedale, Mississippi, Moeller Talent, Inc. Veep **Jack Andrews** was commissioned the rank of "Country Colonel" by Lucedale officials . . . Veteran Country Music personality, **Mac Wiseman**, has opened a booking agency in Wheeling, W. Va. . . . **Leb Brinson** has a new record on Brunswick, "Mama's Little Man," written by **Cecil Null** and **Dixie Dean** and produced by Cecil. At about the same time, Leb was presented with "Mama's Little Man," from his wife. It weighed 4½ pounds! **Jimmie Klein**, agent for

George Jones and **Connie Smith**, is making the move to Nashville, as has long been his desire . . . Colorado just didn't

want to part with **Bill Anderson** recently. First his bus had transmission trouble, so he decided to fly; then his plane was grounded in Missouri because of the weather and he had to rent some cars to get his troop back home. This time they made it . . . **Archie Campbell** led the low-scoring amateur group and recorded the winning tally when he competed at the Dean Hill Country Club's Annual Pro-Celebrity Golf Tournament in Knoxville, Tenn., in April.



T. Texas Tyler

Del Reeves' new United Artist album "Special Delivery" features his hit single "One Bum Town," plus five other **Hank Mills** compositions. Del and wife are now the proud parents of a baby girl . . . **Mel Tillis** inked a recording contract recently with Kapp Records . . . Listen for **Kitty Wells'** Decca single, "It's All Over But the Crying," written by **Harlan Howard** . . . **Larry Brasso**, recording for Montel Records, has a new song titled "My Big Mistake" . . . **T. Texas Tyler** is back on the scene with a new Starday release, "Just Like Dad" . . . Newcomer **Al Brumley** has one recently released on Mosrite Records.

GOSPEL

During the month of May, **J. D. Sumner** and the all-new **Stamps Quartet** went on an extended tour of the great Northwest, including 10 days in Canada. The **Stamps Quartet** working with **Jake Hess** and the **Imperials**, drew capacity crowds in those areas. The **Stamps** recently jetted to Hollywood, California for a private audition with CBS Producer **Perry Cross**. The CBS Executive Staff gave the quartet an ovation after the audition.



J. D. Sumner and the Stamps Quartet

James Blackwood, manager of the **Blackwood Brothers Quartet**, has been approached by a Mississippi delegation, asking him to be candidate for governor of Mississippi in next year's election. Blackwood said he hasn't made a decision yet, but "I haven't said no." If he becomes a candidate, it would be in the Democratic primary in August, 1967. Winner of the primary would be a candidate in the general election in November. Democrats have traditionally won in Mississippi gubernatorial races.



Bob Benson

Bob Benson, seen in the photo at left, directing a Heart Warming Records session for the **Speer Family**, is the vital half of the father and son team that heads up **John T. Benson Publishing Company** and **Heart Warming Records**.

The **Happy Goodman Family**, at a show May 7 in Harrisburg, Pennsylvania, sold more than \$2700.00 worth of albums and pictures, which could very well be a record.

Duane Allen is leaving the **Prophets** to go to the service, and is being replaced by **Ed Hill**. The **Prophets'** TV show, "The Unique Prophets," moves filming to Fort Worth to produce in color. The half-hour show features guest artists and a live audience . . . "The Church Triumphant," an album cut by **Dottie Rambo** for Heart Warming recently, backed by the **Imperials** is a rousing spiritual . . . **Bob Liddell's** "Beautiful Gospel Songs," features several of his own early compositions . . . The **Lefevre** organization in Atlanta has plans afoot for a new building.



Wills Family Quartet

The **Wills Family Quartet**, popular Texas group, is featured on a new syndicated Gospel Music TV show in color, featuring a group of 18 relatives active in Gospel Music since 1958. The show has a "King Family-type format."

The first LP from the new Robe Records line of Gospel Music is entitled "The Two Sides of the Prophets," and will feature the **Prophets** and an array of new songs, most of which were written by Cedarwood Professional Manager **Jan Crutchfield**. The release will feature a new, modern approach to the Gospel sound, incorporating the use of marimbas and other "unorthodox" musical instruments.

"HEATHER and YON"

The 29th Annual National Folk Festival was held in Denver on May 5, 6 and 7, bringing together the folk songs, music, dances and other lore as it is found today. Heather enjoyed visiting some of the artists who performed, especially the little Indian boys who danced in their colorful costumes. She met one of Daddy's old friends, "Fiddling De," from Nebraska and made many new friends.



Now who is that amongst all the Indians? She wasn't too sure it was safe but after the picture-taking the Chief, Edward Box, Sr. gave Heather a quarter so that made her very happy. She had her brother drill a hole in it, put it on a chain, and now she wears it as a necklace. These are the Colorado Ute Indians, of which some 1,500 are left in the State. They performed the "Bear Dance" at the festival and were very popular with the crowd.



S. E. Neff is another old-time fiddler, from Wilsey, Kansas. That's Dave Dumler on the dulcimer, from Russell, Kansas. Dave says the fiddle is his best instrument, too.



With the name "Heather" wouldn't you know she'd be surrounded by the Scottish clan? That's Mollie MacGregor on the right and four of her sword dancing pupils, and James Murro, with the bagpipes. This troupe came to the Festival from Toronto, Ontario.



The local star of the festival in the Country Music vein was Buster Jenkins on the fiddle. Buster heads up the Saturday night "Rocky Mountain Jamboree." With Buster are Mike Theobald on the banjo, Mike Hogan on the bass and Jack Theobald on the guitar.



De De Ryke from Lincoln, Nebraska, plays a "hoedown" for Heather on her Maggini fiddle which is over 300 years old. The instrument came west in the '49 Gold Rush, and De De says, "The Maggini knows more fiddle tunes than I do." De De received the Burl Ives Award of \$100.00 for her outstanding contributions and encouragement of old-time fiddling.

TIPPER'S CORNER



Shot Jackson



**Billy
Grammer**

A vast array of questions has arisen during the last month and we are really pleased that so many people have taken an interest in our column. We have had many questions about many different instruments and will try to answer them in future issues.

Shot Jackson wanted to pass on one more tip on stringed instruments:

"Always insure that your instrument is tuned in the same key and if a change of strings is desired, it should not be done all at once, but rather one by one. In other words, each old string is to be substituted by a new string one at a time, tuning each new string, during the process, in accordance with the old ones. The purpose of this procedure is to maintain always the same tensile stress to which the top surface and bridge of the instruments are accustomed; otherwise, there would be a decrease in the instrument's sonority which would take some time to recover."

Shot also wanted to make a few comments on amplifiers (hereafter referred to as amps). Shot and his crew of employees have been working on amps for a long time and have finally developed an amp that they consider to be one of the best on the market to date. This vast amount of research has shown Shot where most people run into trouble on their amps:

"Here are a few do's and don'ts: Always check the connection on the lead-in cord to the amp. An improperly seated cord will cause an amp to burn out.

Amps should always be handled with care and never thrown around. Rough treatment of this nature will cause tubes to loosen and to break and go bad. Although the back of the amp supplies sufficient room for storage of cords and needed accessories, nothing should ever be thrown in this compartment haphazardly. This could cause the reverb unit spring to burst and completely knock out the reverb system."

Billy Grammer had these comments to make on guitars: "If you are using nylon strings, the fourth, fifth and sixth strings which are usually lined may lose a great part of their sonority due to perspiration of the hands. Should this occur, the strings should be slackened completely and after a while tightened up again. If this is not sufficient, the strings should be detached from the instrument and washed with soap and water, taking care not to rub them since the lining might come off. The strings should be completely dry before replacing them on the guitar.

"Another tip is that if the strings lisp when strummed without pressing on the finger-board, this is due to a wearing out of the grooves in the bone piece located at the head of the guitar, thus causing an excessive depth of the grooves. This is easily remedied by placing a small strip of thin cardboard under the bone piece, and this normally suffices to compensate for the loss of height over the first metal fret.

"Also, if you ship your guitar by air and it travels in the baggage compartment, it is necessary to loosen the strings."

If you have any questions about any instruments that we haven't answered, it is possible that we will answer them in the near future. But, don't wait for that. Send your questions in to the Nashville office for Heather Publications, 806 17th Ave. So., Suite 305, Nashville, Tenn. The Heather representative will get the questions to us and we will schedule your questions if we have not already. Don't forget to write to us and let us know if you are having any problems whatsoever.

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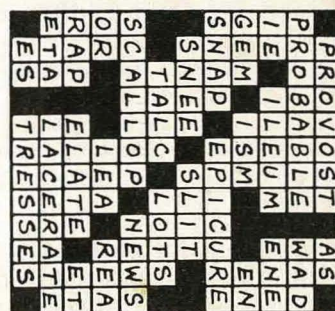
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Solution to Crossword on Page 55



FROM LIFE TO LEGEND PART 3

by Jerry Rivers



Hank Williams and his "Driftin' Cowboys." Hank was an ideal boss man and his gracious home boasted one of the finest stables in suburban Nashville. When the Drifters dropped by to rehearse or enjoy one of their frequent "hillbilly jam sessions," they invariably ended up at the "corral."

In the late 1940's and early 50's, the Country Music industry was undergoing some rapid changes that created unique experiences for those of us involved in the business at the time. The fabulous success of such greats as Roy Acuff, Eddy Arnold, Ernest Tubb and others had already proven the great potential of taking simple home-style Country singing and playing off the farm and Saturday night square dance to theaters and auditoriums and phonograph records all over the country.

The first investment facing any artist or act is transportation to and from personal appearances. A common sight in Nashville today are the large, "Greyhound"-type buses used by most successful artists to transport their bands and hundreds of pounds of equipment to engagements around the country. Those of you attending Country Music shows in your area today do not consider it unusual to see two or three of these buses backed up to the auditorium stage door.

When Hank Williams came to Nashville and the Grand Ole Opry in 1949, he brought with him a blue Packard limousine which had a wide front seat and back seat, and two small "jump" seats which folded out between the front and back seats. He also had a large, heavy trailer which we sometimes towed behind the Packard; however, the trailer did not have brakes and we soon discontinued using it on the road.

On one of our early trips I recall coming into Nashville at a good rate of speed when a farm pickup truck pulled in front of us from a side road. I was

driving, and put all my weight on the brake pedal for about a quarter-mile before stopping just in time to avoid a collision. When we finally got stopped we smelled something burning and found both back wheels were red hot and both tires were on fire. Needless to say, we spent the rest of the day in a nearby garage.

Although the Packard was luxurious traveling for that day, air conditioning, power brakes, or power steering were unheard of as were interstate highways. The first expressway we traveled was the Kentucky Turnpike from Elizabethtown to Louisville, and later the Pennsylvania Turnpike. After fighting the wheel over hundreds of miles of narrow blacktop highway, it would often take several hours to snake through large metropolitan cities like Cincinnati, Atlanta, or Pittsburgh.

The Grand Ole Opry has developed Country Music fans for over thirty years, and many of these fans don't change their favorite preferences easily. One day we pulled into a small "one-pump" Arkansas service station and general store. At the time we were pulling the big trailer which was lettered colorfully, "Hank Williams . . . MGM Records . . . Grand Ole Opry," etc.

With one hand on the gas pump nozzle, the store owner in bib-overalls was staring at the tall, thin fellow with cowboy boots drinking a "big orange" and eating a Moon pie.

"You fellers from the Grand Ole Opry?"

Being pretty cocky about my new job as fiddler for America's number-one country record seller, I didn't hesitate to answer loudly so the local whittlers and spitters could hear, "Yes sir, that there's Hank Williams!"

He said, "Shucks, I thought it might of been Stringbean." The old timers didn't stop whittling.

Another convenience we take for granted today is the modern motel. In 1949 it was always the town hotel, and with the exception of the larger cities, we had a selection of one, or maybe two. On one occasion in a small Pennsylvania town we got there too late to inquire about lodging until after the show, when we learned that the only available beds were at the local boarding house. It was the typical structure, a large two-story frame with thirteen-foot ceilings and three or four iron bedsteads in each room. The next morning found Hank Williams, Don Helms, Bob McNett, Hillous Butrum, myself, a railroad engineer and a salesman lined up at the bathroom door with our razors and shaving mugs.

I figure that on an average today, an artist will work approximately twenty minutes on the typical



Jerry Rivers with Jam Up and Honey, one of the famous comedy teams of the Grand Ole Opry of yesteryear.

"package" auditorium show which will probably star from five to ten big names. In the early fifties, two or three stars made a big show, and most shows were played individually by single acts with perhaps a comedian added to the group.

Theater circuits were quite popular then, and I'm sure many of my friends remember the Kemp Theater circuit which extended throughout the Carolinas and into Virginia and West Virginia, I believe. The theater would run a regular feature picture starting in the early afternoon, and the stage show would be presented between each movie running about forty-five minutes per show, and running about four to six shows per day.

In the larger cities, the show would probably stay two or three days, and sometimes a week. These theater circuits were worked on a percentage basis, and since Hank's appearance price advanced rapidly, we only worked one of these difficult tours.

However, these were happy days for me, and although the work was harder and travel more difficult compared to today's standards, I loved every minute of it. Hank was in excellent health at this time and we enjoyed various types of recreation together, both on the road and when we were in Nashville.

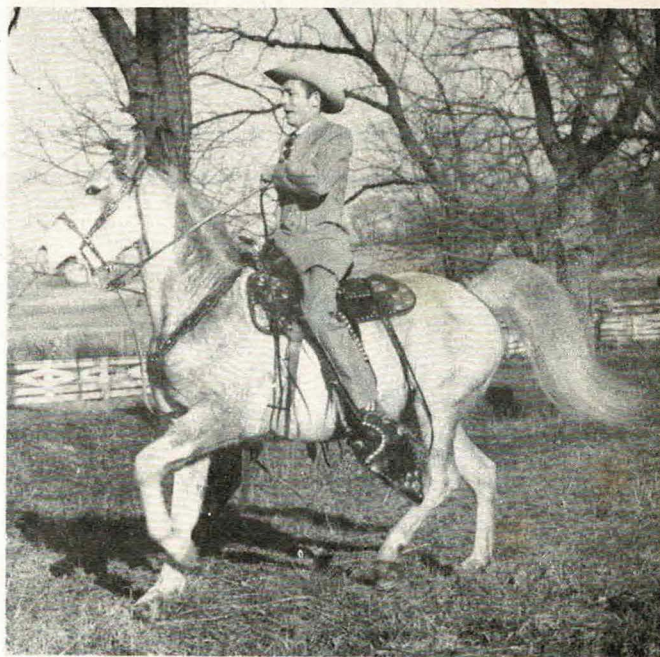
He became very much interested in baseball, and we kept a ball and some gloves in the car so that we could spend some idle time on the road catching a few. Anything Hank enjoyed he would go at like killing rattlesnakes, and during the summer baseball season he would set the pushbuttons on the auto radio on three or four major league games and continuously switch from one game to another. I never could understand how he could remember each individual player's name and keep up with the innings and scores on three games at the same time.

Whenever we had a week or more off in Nashville we would work daily early morning radio programs on WSM. These were fifteen minute shows which began at 5 a.m. and continued with various "in-town" artists until about 7. Hank, Don Helms and I started hunting and fishing every opportunity we had when we were off. Hank would get the opening radio show at 5 a.m. and we would play the program in our blue jeans, hunting jackets and boots with our shotguns propped against the studio wall. At the last note of the closing theme we would jump in the car and head for the woods just at the crack of dawn. Later I will describe an incident that took place while Hank and I were hunting which contributed to his eventual physical difficulty.

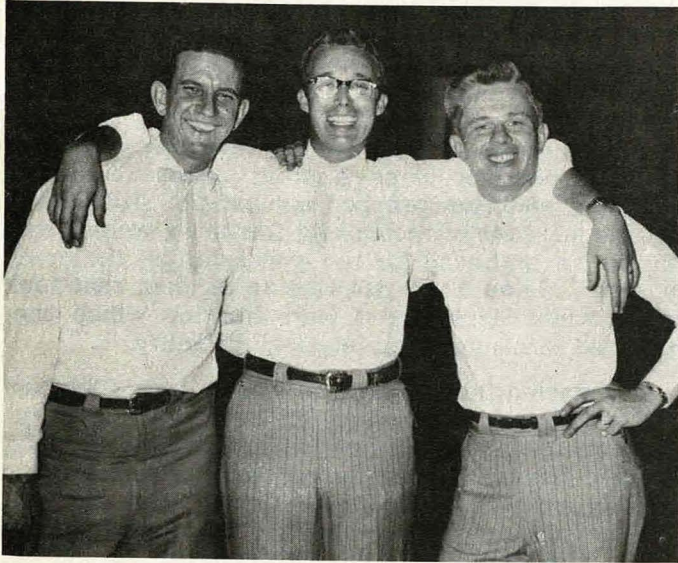
I started taking Hank to Rudy's boat dock just out of Waverly, Tennessee, on Kentucky Lake, and he immediately fell in love with our fabulous TVA crappie fishing. Generally, we were accustomed to leaving early in the morning, fishing from daylight till the sun got high around 10, then coming back home with whatever the catch might be.

But not Hank. He would buy two or three hundred minnows which he would sink around the boat in several large minnow buckets so they would live all day, and then he would anchor the boat on a good crappie hole and fish from daylight till dark. I have gone out with Hank many times when we had to use a searchlight to find our fishing hole in the morning, then have to use the light to find the boat dock that night.

I was married in November of 1949, just a few months after starting to work with Hank, and several times June and I went fishing with him down at the lake. When the sun got high and the biting got slow, I would crawl into an empty corner of the



Hank Williams and "Hi-Life." An accomplished rider, Hank spent much of his leisure time with his favorite saddle horse, shown here. Hank was always a bundle of active energy and never had any problem keeping to a trim, 6', 150 pounds.



Cedric Rainwater, Don Helms and Jerry Rivers — three buddies.

boat and go to sleep, but Hank would put out six or eight poles and keep baiting them all through the hot hours just to pick up two or three more fish.

One hot day I was dozing in the boat after a good lunch when I was awakened by a loud commotion in the front of the boat. Hank had really hung onto something big and June was trying to help him get it into the landing net when I saw it was a big Tennessee River snapping turtle, over two feet in diameter. I tried to convince Hank to cut the line since the turtle wouldn't fit in the net, but he insisted that June and I take the boat oars and "horse" the heavy snapper into the bottom of the boat.

I don't know how that turtle figured out who had suddenly disturbed his lunch hour, but the minute he hit the bottom of the boat he headed straight for Hank's bare leg, hissing loudly with those huge parrot-beak jaws wide open. Hank was fighting him off desperately with the boat paddle from which the turtle bit several large chunks, June was screaming, and I was in tears from laughing. Hank decided that his rather gaunt leg wouldn't offer any more resistance to the strong jaws than the damaged boat paddle, so I helped him cut the line and push the big boy back over the side with the boat oars.

While hunting or fishing, Hank never discussed work or tried to write songs as he did constantly while on the road or spending time with other business associates. He would become totally oblivious to the telephone he knew was ringing every five minutes at home, the appointment he should be keeping in town, or the royalties he was accumulating at MGM.

One day while we were sitting in the boat at our favorite fishing hole we watched a large private amphibious airplane circle low overhead and land beautifully on the rippling water of the main river channel. Shortly, Rudy's boat appeared out in the channel, turning into Drake's creek where we were anchored. It seemed that Hank had forgotten a very important appointment with some out-of-town executives, and as the appointed time drew near, it had been necessary for Audrey, his wife, to charter the plane and come to get him. While I reeled in the lines and assembled our gear, Hank unhappily climbed into Rudy's faster boat for the quick trip back across the channel. Success and fame were closing in on him and he didn't like it.

By around the first of 1950, Bob McNett left the Drifting Cowboys to join his brother Dean in Williamsport, Pennsylvania, where they formed a band and later opened a Hillbilly Music Park. About the same time, Hillous Butrum left our unit to join the Hank Snow band. At this time Sammy Pruitt joined us on electric guitar and Howard Watts on bass. Like Don Helms, Sammy had worked with Hank in the old days in south Alabama. In addition to playing bass, Howard also did a comedy routine under the name of Cedric Rainwater, and the name "Ced" has stuck with him ever since.

Hank Williams and his Drifting Cowboys began doing the Duckhead Work Clothes program regularly at WSM on Saturday afternoons when we were in Nashville, and we also started a regular week-day morning show for Mother's Best Flour which we transcribed (recorded) for the weeks we were on the road.

Hank enjoyed doing gospel songs on the shows most of all, and Don, Ced and I sang with Hank on these. I can't forget that his favorite was "I'll Have a New Body . . . praise the Lord, I'll have a new life." I'm sure he didn't know he would have both before the end of his career.

Continued next month



This was the Christmas card sent out in 1950 by the Williamses. Seen here are Audrey, Lycrecia, Randall (Hank, Jr.) and Hank.

THE FINER THINGS IN LIFE

by Archie Campbell



As some of you know, I am an art enthusiast and I think art is certainly one of the finer things in life. I always try to teach my boys to appreciate art.

My youngest son, Phillip, came in my room the other night and handed me a picture he had painted and wanted me to give my opinion of it. All I saw was a blank piece of paper. I asked, "What is it supposed to be?"

He replied, "It's a picture of a cow eating grass."

I said, with a clever way that I have, "I'm sorry, I may be a little stupid, but I can't seem to find the grass anywhere."

He answered, "I forgot to tell you, the cow has already eaten the grass."

"Well the picture is fine," I answered, "but there is one other little question I would like to ask. Where is the cow? I can't see her anywhere."

He replied, as he jerked the painting out of my hand, "You don't expect to find a cow hanging around where there ain't no grass, do you?"

I sat him down and chastised him severely. The very idea, a freshman in high school and still saying "ain't". I'll tell you one thing, me and his Mama ain't gonna learn our kids to talk like that.

But back to the finer things in

life. Most people are artists whether they believe it or not. The art in most people is found in the way they wear their clothes. That is, the color combinations, etc.

I have always thought that a great attention getter was a black mohair suit, an expensive white shirt and tie, a black Homburg hat, with white socks and tennis shoes.

My wife thinks clothes are the most important thing in the world. We finally saved up a little money and she wanted to buy a fur coat. I thought a better idea would be to buy a new car. After several days of argument we finally compromised. We bought a fur coat and hung it in the garage.

Women's clothes are the thing though. It seems that every year the hem line is getting shorter. (I'm still talking about the finer things in life.) I have recently made a survey and following are the results. In 1955, the hemline was three inches below the knee. In 1960, it was exactly three inches above the knee. In other words every five years, the hemline moves upward.

Let's see I'm forty-two now in five years I'll be forty-seven in ten years I'll be well I sure hope I'm around to see what happens.

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On the Side: Lou Stringer

It is quite probable that Lou Stringer didn't realize he was talking about himself when he was quoted in a recent issue of *Newsweek* magazine. In response to a question from the writer, he said, "It's the sidemen who are the genius spark in this business."

Lou Stringer is most certainly a "genius spark." He is one of those rare individuals who, a few short weeks after arriving in Nashville, was a regular performer on the Grand Ole Opry. In a matter of months he was also a promoter, travelling through nine southeastern states to help other stars become even better known. He is a man with a college degree, a man who plays 11 musical instruments, has been a band director, has helped write arrangements for some of the top names in the music business, and has shown early success as a song writer. Yet Lou Stringer is only 30 years old.

Lou was born at Lucedale, Mississippi, September 1, 1935, and made an early migration to Tuscaloosa, Alabama. After the usual stint of formal education, he enrolled at Perkinston Junior College in Mississippi. Many years before this he had picked up a guitar, and with an inborn talent, started to play. Now he was to learn the theory, the harmony, and all of the technicalities which came with this God-given ability.

Two years later, Lou moved north to Nashville and enrolled at David Lipscombe College to complete his bachelor's degree in music. There was no instantaneous jump from college to Music Row. It took three years, by a round-about route. After college he went to Lucedale as a band director, then later to Tuscaloosa, again directing a band.

Then, back in Nashville, he found himself doing arrangements and copy work because of his unusual background in music. This was done for some of the big names: Jim Reeves, Connie Francis, Conway Twitty, Webb



Lou Stringer

Pierce — just to name a few. It was Cliff Parman to whom Lou attributes much of his success. Cliff helped him get started and also made him known up and down "record row."

And then things really began to happen. He made a road tour with Grand Ole Opry Star Roy Drusky, playing his bass guitar. When he arrived back in Nashville, Stoney Cooper was looking for a guitar player for a three-day road trip, and Lou had been highly recommended. What began in July of 1965 as a three-day tour stretched on and on, and Lou Stringer has ever since been an integral part of Wilma Lee and Stoney Cooper and the Clinch Mountain Gang.

This, however, is only the beginning. At the age of 30, Lou is just beginning to hit the proper strides. He recently wrote a tune entitled "I'm Afraid," which was recorded by Hank Williams, Jr., in an album. Many more of his songs are scheduled to be recorded in the near future.

Through it all — the promotion and publicity work for Wilma Lee and Stoney, the songwriting, the performing and countless other activities — Lou finds time for his wife, his two sons and a daughter. None of these youngsters is old enough yet to play an instrument properly, but Lou says they all exhibit an interest in music.

Farm Wife's Window

by Ethelberta Hartman

REMEMBER WHEN?

The height of entertaining was to make fudge, play charades and stand around the piano to learn the words to the latest popular song?

Snow-filled roads had to be rolled with a roller made from logs before oxen with sleds could get through?

No well-dressed lady would venture out in summer without a fan?

Men wore garters on their sleeves?

You could get ice from the butcher shop if you didn't have your own ice house?

Most small-town families had their own cow who pastured along the road side?

Charles K. Harris hung up his sign in Milwaukee, "Banjoist and song writer. Songs written to order"?

The grocery wagon came once a week with every thing from eggs to kerosene?

The man always gave you a stick of candy if you hung around long enough?

The Salvation Army launched a great reform drive with "There are no Flies on Jesus" and "When the Roll is Called up Yonder"?

Grandma burned pyrethrum on top of the range to kill the flies?

The first hepaticas thrust up wiry stems through drifted leaves to raise their delicate blossoms to the sun?

Every young man, on courting bent, made himself kissable by chewing sen-sen?

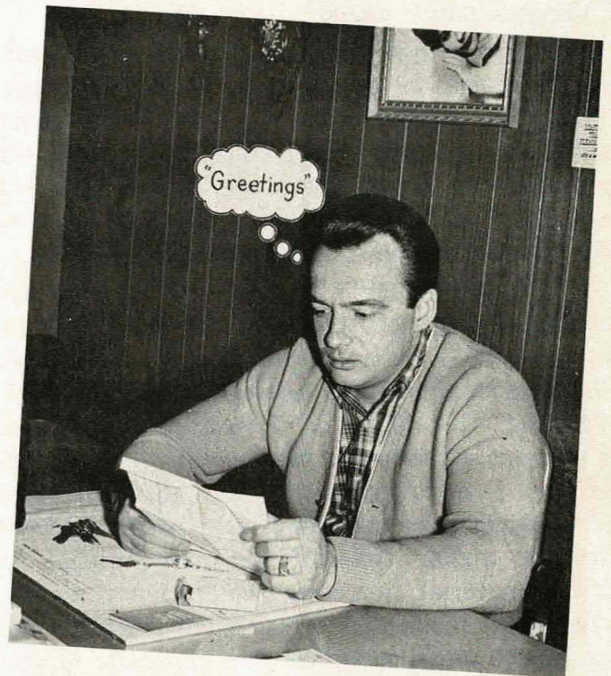
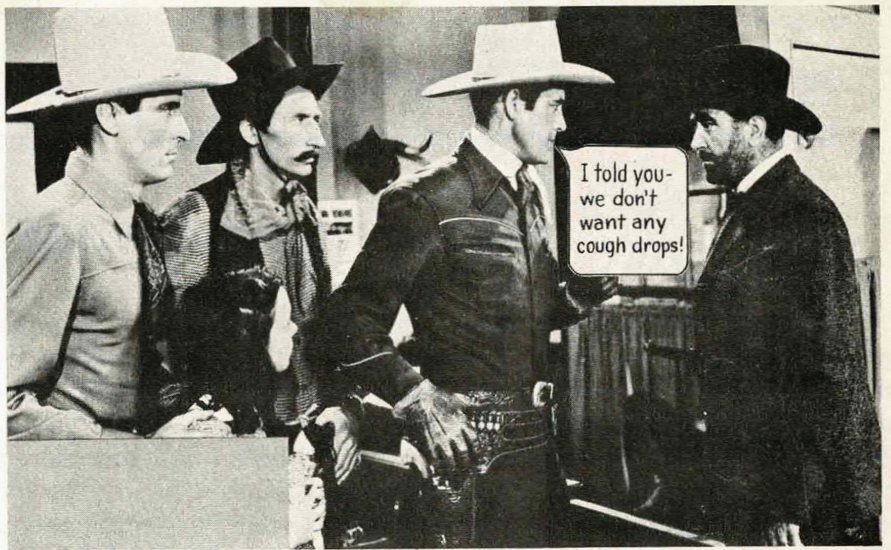
Borax, salt, soda or powdered charcoal were used to keep your teeth shining bright?

Grandma made what she called Temperance Beer with ginger, sassafras burdock and dandelion root, with tartaric acid and yeast?

Grandma found Grandpa's bottle in the wheat bin when she was digging out a ham?

Oranges were a rare treat, reserved for Christmas stockings?

Grandma heated her curling iron over the flame of the lamp and she used it when it was too hot and burned her bangs to a smelly, yellow crisp?



FUN WITH PICTURES



DISC'CUSSION

FILLING IN THE RECORD by Ed Kahn

With the tremendous number of record companies now active in the Country Music field, it might be useful to examine the function of the small record label. Although the picture has been dominated by a few giants for many years, there have always been new small labels appearing. Some of these independents have grown and made valuable contributions to our field. Others have died after a few releases which made no impact.

One of the most important of the small companies in terms of changing tastes is Folkways. Through their pioneering in the release of traditional material and styles of performance, they have been a great contributant to the current interest in folk music. But it was in the field of reissues that they made one of their most significant contributions.

In the early 1950's they issued their monumental "Anthology of American Folk Music" (Folkways 2951-2953), containing six LP's which made available some eighty-four selections from the 1927-1932 period. This collection of rural music was the first attempt at reissuing early country recordings and served to introduce a whole generation to these musical treasures of the past. It was nearly a decade before the majors followed suit with reissues of their own material. In a sense, the burden of making the historical recordings of our field available has fallen to the small independent companies, largely by default.

A recent effort of this sort is "The Skillet Lickers" (County 506) (County Records, 307 E. 37th Street, New York 10016). This album contains twelve recordings that Gid Tanner's group made between 1927 and 1931. Such important musicians as Clayton McMichen and Riley Puckett are heard on these cuts. Although Norm Cohen's notes are complete and thorough, I would have preferred to see a more representative cross section of the Skillet Lickers repertoire. The current disc is weighted heavily in favor of dance songs and fiddle tunes.

Out of Print

Several years ago the Folksong Society of Minnesota released an album devoted to the same group, but all of their selections were drawn from the Columbia catalog. Unfortunately, this initial LP release of the Skillet Licker band is now long out of print and rarer than many of the records which were reissued on this disc.

Gradually, under the pressure from the small specialty companies, the majors are beginning to reissue some of their own material with adequate liner notes. The majors are gradually beginning to show more interest in recording older styles of music.

The most notable example of this trend is currently seen in "Presenting The Blue Sky Boys" (Capitol T 2483). The album contains twelve traditional songs that the brother team has known for years but never before recorded. They are performed in the same style that brought the act success in the 1936-1951 period. Capitol is to be commended for recording The Blue Sky Boys and allowing them to retain the simplicity that is one of their most outstanding qualities.

Historically one of the most important independent record companies is King, for they, perhaps more than any other company, brought about stylistic changes that went into the development of Country and Western as we now know it. In a series of reissues that they have made over the last few years we are offered much of the early repertoire of a number of their first artists.

In two volumes devoted to Hawkshaw Hawkins (King 858 and 870), they present highlights from Hawk's formative years. The first volume concentrates on the 1945-1947 period while the second volume turns to the recordings he made from 1947 to 1950. The first volume is especially interesting for we can see just how much Hawkins was influenced by Ernest Tubb. More important, however, we get a good picture of the development of the "King sound." While the notes are better than we often find, it would have been extremely useful if we had been given dates of these recordings. There was certainly room on the back of the album and such consideration would certainly not have hurt the sales. As it is, the interested listener is forced to do a good deal of research to learn when the various recordings were originally made.

In two more albums "In Memory of the Delmore Brothers" (King 910 and 920) we are given healthy slices of their recorded repertoire for King. These recordings are especially interesting when contrasted with their earlier Victor discs. The influence of Sydney Nathan, the driving force of King, again comes out strongly. The notes for these two memorial volumes are sadly inadequate, not even giving us the dates of death of Alton and Rabon Delmore. Again,



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Reviews by Ray Taylor

no recording dates were provided.

"The Very Best of Jimmie Osborne" (King 892) pays tribute to another King artist. Osborne is best remembered for "The Death of Kathy Fiscus," but as this album shows, he also made many other good discs. The notes again leave much unanswered although they provide a fair amount of biographical data on the artist. But we would like to know how many records he made for King and when these particular discs were recorded. Judging from the extreme topical nature of some of the material, he must not have recorded many more than the sixteen selections included in the album.

In this review I have tried to indicate the positive role of the small record company in changing tastes. With the more limited distributional setup, the small company can often afford to release material of more specialized interest.

The process continues. Although bluegrass has become a commercial sound, small companies still like to feature some of the more traditional bluegrass bands. One of the best attempts in this direction is "The Solid Bluegrass Sound of The Kentuckians" (Melodeon MLP 7325) (Melodeon Records, 3325 14th Street, N.E., Washington, D.C. 20017). Red Allen's singing is always exciting and this disc proves no exception. The notes, however, are not better than we have come to expect from most of the large labels. One thing that we must have from the small companies is careful annotation of the material and background information.

For years there have been small record companies whose intention it is to preserve rather than change or reintroduce styles. This is most clearly seen in companies specializing in regional styles and sacred recordings. "The Solid Gospel Sound of the Oak Ridge Quartet" (Skylite LP 6040) offers twelve mediocre recordings that are most interesting in that they do not try to retain the older flavor of much religious music. While the liner notes offer little insight, they are commendable in that they identify the musicians on the session.

In "The Kitty Wells Family Gospel Sing" (Decca 4679) we see the talents of Kitty, Johnny Wright, and their grown children: Sue and Bobby Wright. The album is interesting in that it clearly contrasts the style of the younger generation with the parents. Some of the harmony singing is very nice, but the instrumental accompaniment often detracts from the overall effect.

Giddy-up Donut b/w Freda On the Freeway — Don Bowman — RCA 47-8811

A fella would really have to set down and pay attention to this record to get the picture. On one side . . . Don and his "Freda" are always going different ways and getting nowhere together, and on the other . . . the moral of the story is, if you have a 41-year-old kid that sucks his thumb, don't play poker with the friends of Don Bowman or you too, could win a used donut truck, I think.

Failure Hasn't Changed Me b/w Nobody Cares For You — Johnny Colmus — Jamie 1317

So many times you hear what you think is a record that deserves being heard and it's by a new voice, then the voice is never heard from again. I hope this doesn't happen to this chap. He's good. Both sides are his own compositions and he sings them with conviction.

That Same Ol' Natural Urge b/w John Henry Jr. — Merle Travis — Capitol 5657

John Jr. goes the way of a younger generation, meaning he swings. From dice, to dames, to death. From a stealin' Jr. to a steelin' Sr. this one moves. Flip side tells the story of life . . . more ballad than Jr. but just as appealing. Both sides feature the Travis touch on guitar.

Graveyard Dance b/w My World Is Upside Down — Ray Sanders — Tower 232

The moon was full, them dancing bones wore no pants. This may not be original but it's still spooky . . . cute, too. Tower is cornering some good parts of the market and Ray could be one. Upside Down is almost a recitation and he mourns the absence of "Her," . . . song is a bit standard but delivery is new.

Think Of Me b/w Heart of Glass — Buck Owens — Capitol 5647

The Heart side is an awful sad song, getting glass slivers all over, but to get the best of this record, turn it over. Here it gets the tempo you look for from all the hits of Owens. But Buck didn't write this one. How 'bout that? It is the kind of combination that will make the Buckaroo fans feed the cash register, too.

The Lovin' Machine b/w Pride Covered Ears — Johnny Paycheck — Little Darlin' LD-008

Saddened a bit by the realization that the "machine" isn't a beautiful robot that comes on strong, but instead turns out to be a "rod" that'll move but is incapable of love . . . you can pick little more interest out of this side. Johnny takes too long telling how he blew the chance he had once and hopes for again. Doesn't look like he will though . . . not as good as other Paycheck deliveries.

COUNTRY MUSIC *in* JAPAN



In Japan, Country and Western Music may not be so popular as it is in the United States, but its fans are growing and are as devoted and enthusiastic as any fans could be. These fans are literally starved for shows with U. S. talent, and really turn out in full force when a well-known Country Music personality comes from the states to give them a show.

However, many Japanese claim there is not enough talent coming their way. They feel that if more of our artists would sing their songs in Japanese, they would gain acceptance on a large scale in Japan. Interestingly enough, it's estimated that from 60 to 70 per cent of all Japanese C&W Music fans prefer Blue Grass. Yet few, if any, Blue Grass artists ever go to Japan.

There are other problems confronting the perpetuation of Country Music in Japan. Unfortunately, no C&W Music programs on TV serve the Japanese. They can listen to it over the FEN Radio (for American Forces) from 11:00 to 11:50 a. m. Monday to Friday, and on Saturday night, FEN shows the "Grand Ole Opry" from 8:05 to 9:00 from Nashville, Tennessee. Sometimes they have a chance to listen to C&W Music over the Radio KANTO, J.O.R.F., but it is very seldom.

An example of the eager excitement which greets American Country Music talent in Japan was the Pop and Country Festival at the Tokyo Kosei-Nenkin Hall in October of 1965. Headlining the show was Chet Atkins, with the Browns, Hank Locklin, and Skeeter Davis, and background music was provided by M. Harada and his Wagon Aces.

Kosei-Nenkin Hall is located in the heart of Tokyo and is considered one of the best halls in the city. It is large enough to accommodate 2,500 people and was nearly filled before the show started.



Skeeter Davis on stage at Tokyo Kosei-Nenkin Hall. All the stars were given Japanese kimonos to wear.



The Browns had as much fun in Tokyo as anyone who ever went there. They're ready to go back!

Emceeding the show was Mr. Biji Kuroda. The Browns' soft blend of harmony captivated the audience, and especially handsome Jim Edward Brown fascinated all the young girls in the audience, who were reminded of the voice of the late Jim Reeves.

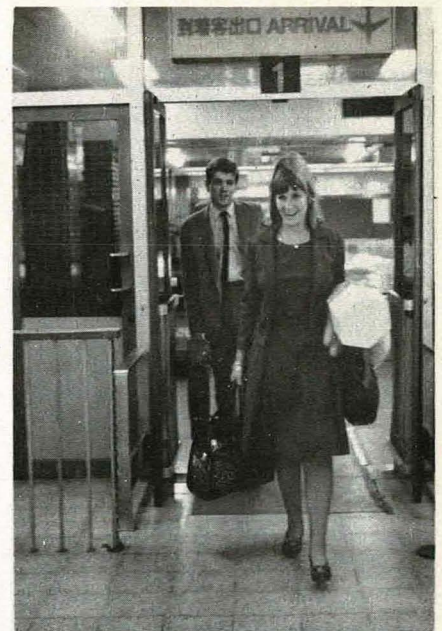
Following the Browns was Hank Locklin, whose warm smile and showmanship won the audience over completely. A local paper commented that Hank Locklin's performance was the best of all, and that



Hank Locklin



Chet Atkins



Skeeter Davis

Arrival of country stars at Haneda International Airport, Tokyo.

Jim Edward Brown had caught the public's fancy.

When Chet Atkins appeared on stage, the audience's excitement and anticipation was at its height, exploding into a storm-like uproar which abruptly ceased the moment he started playing. The Japanese were so impressed with Chet's skill that they refer to his technique as "Miracle Fingers of God."

Over the past years, other Country and Western stars have made the trip to perform for the Japanese fans, including Hank Snow, Marty Robbins, Ferlin Husky and The Sons of the Pioneers, and though the numbers of fans in Japan may not be large compared to those in the U. S., they are enthusiastic and almost reverent toward these American per-

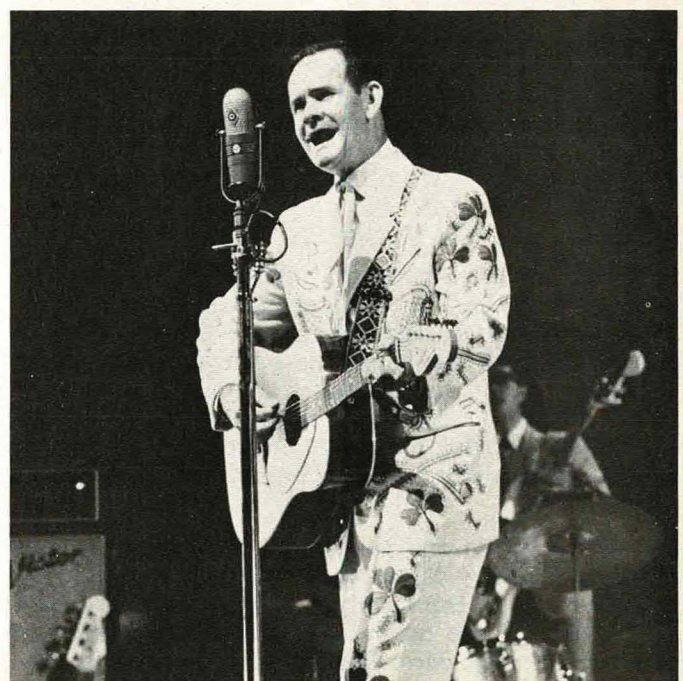
formers of Country Music, as can be attested by any artist who has gone there. But these visits are too few and far between to suit the eager C&W fans in Japan.

Because of this scarcity of visiting Country Music shows, the Japanese have begun to provide their own C&W entertainment. The focal point of this local music-making is the Tokyo Grand Ole Opry. But, since there still aren't enough Country Music fans to support a regular Opry performance, the show is held only at irregular intervals.

On these occasions, amateurs, professionals and fans all join together in an effort to heighten the popularity of C&W Music. Some members even work in their spare time to earn money for the renting of

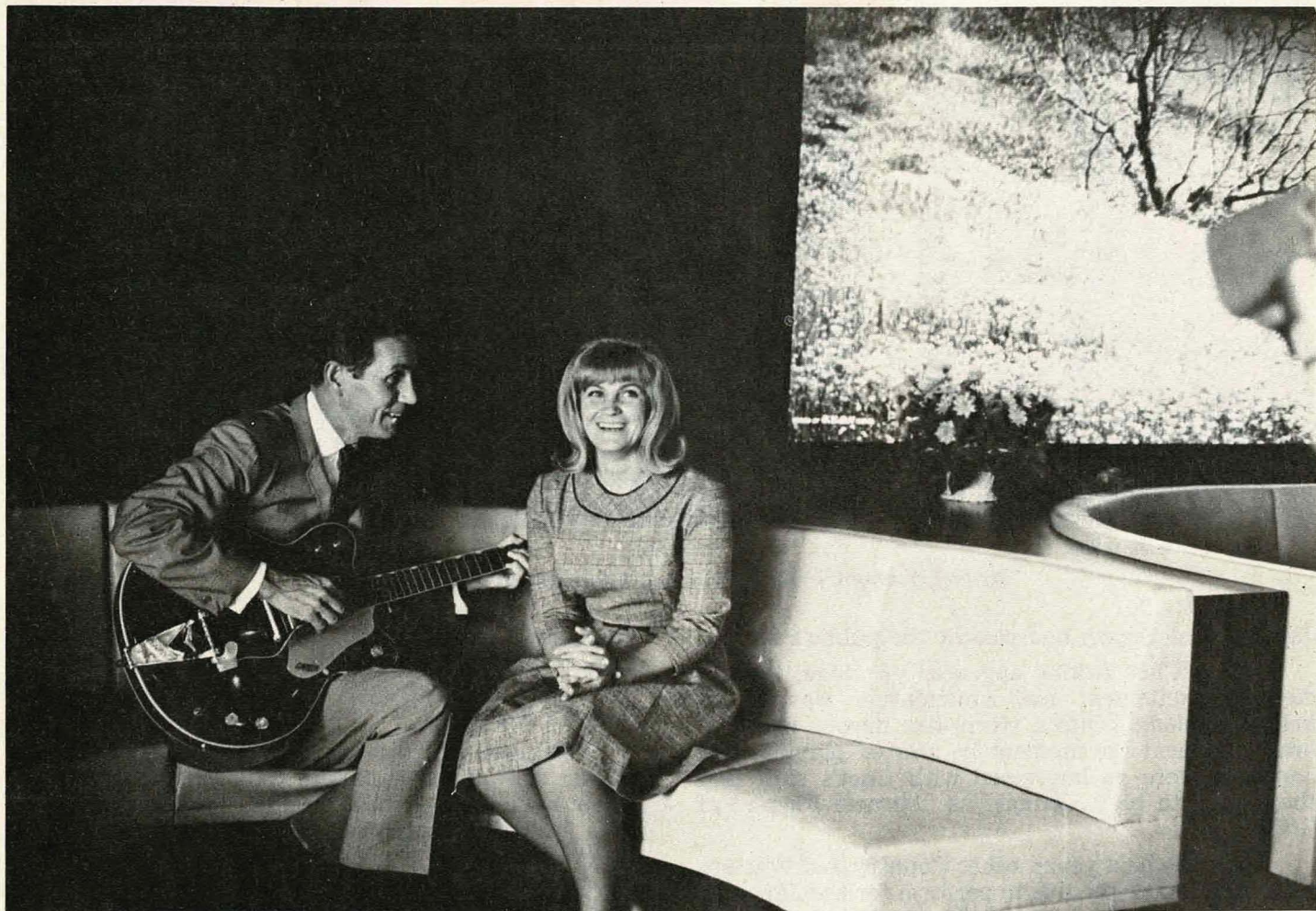


Ferlin Husky appeared in Tokyo in 1963.



Hank Locklin's beautiful voice was very much appreciated by the Japanese.

JAPANESE COUNTRY MUSIC



Chet Atkins plays for Skeeter at the Toyko Prince Hotel. This was taken October 2, 1965.

the hall, and such companies as the Victor Record Co., the Gramophone Record Co., The King Record Co., the Tashika Record Co., and other local merchants and dealers help in producing the show.

Professional C&W artists, such as K. Teramoto and his Country Gentlemen, F. Seya and his Country All-Stars, Miss Masako Hara, and T. Inoue perform without any charge. Admission is free of charge, and the programs are sent instead of tickets. It is hoped by all of these contributors of time, money and services, that the show will do much to increase the popularity of C&W Music.

One of the remarkable things about the performances in the Tokyo Grand Ole Opry is the exactness with which they duplicate Country Music sounds. Most of the singers lose almost all trace of Japanese accent and emulate the southern country drawl in their singing to a startling degree. The style of singing is strongly reminiscent of some of our immortal singers like Hank Williams, Jim Reeves and others.

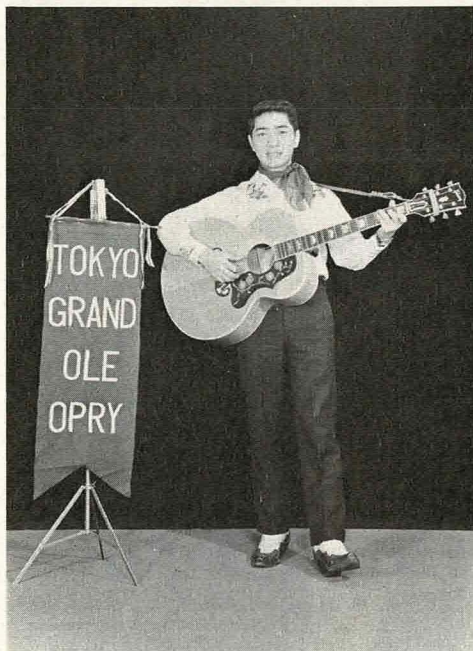
Often, when one member of a Japanese family takes to Country Music, the enthusiasm spills over into the rest of the family, and all become staunch supporters of the music. The Kawahara family is one such family. Mrs. Fusako Kawahara, a petite, sweetly smiling woman from Tokyo, might be considered an ambassador of Country Music in Japan.

She is strongly active in promoting Country Music, and regularly corresponds with tradespeople in the United States, as well as making visits in person.

Saburo Kawahara, son of Mrs. Kawahara, has his own band, "The Country Preachers," which he formed while attending the Gakushuin University. In addition to Tokyo Grand Ole Opry appearances, Saburo and his "Country Preachers" play at engagements for the college. Saburo says he first became acquainted with Country Music when as a little boy he heard Hank Williams songs over the FEN Radio, and he still collects records and all the books concerning C&W Music.

Another frequent performer at the Tokyo Opry is Miss Keiko Watanabe, freshman at Sacred Heart College in Tokyo. She is a cousin of Saburo Kawahara.

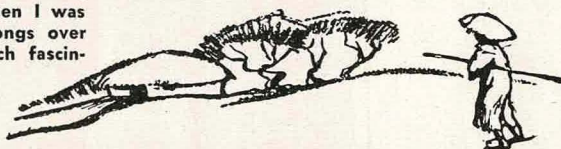
The music of Japan is currently dominated by Japanese-made popular songs and by the influence of such singers as the Beatles and Ventures and folksingers like the Kingston Trio and Peter, Paul and Mary. Though the boom of the electric guitar and folk songs is at its height, there is evidence that these music forms may soon give way to Country and Western Music, especially if cooperation and encouragement is given by the Country Music industry to these loyal fans and devotees who now exist in Japan.



You may want to know why I have become ardent lover of Country and Western Music, that is because about 12 years ago when I was a little boy I heard Hank Williams' songs over the FEN Radio (for American GI) which fascinated me.



Miss Keiko Watanabe, freshman in Sacred Heart College, 19 years old, she is a cousin to S. Kawahara.



Saburo Kawahara and his "Country Preachers." Electric guitar, M. Cho, steel, H. Otsu, vocal and guitar, S. Kawahara, and bass, M. Kanbara.

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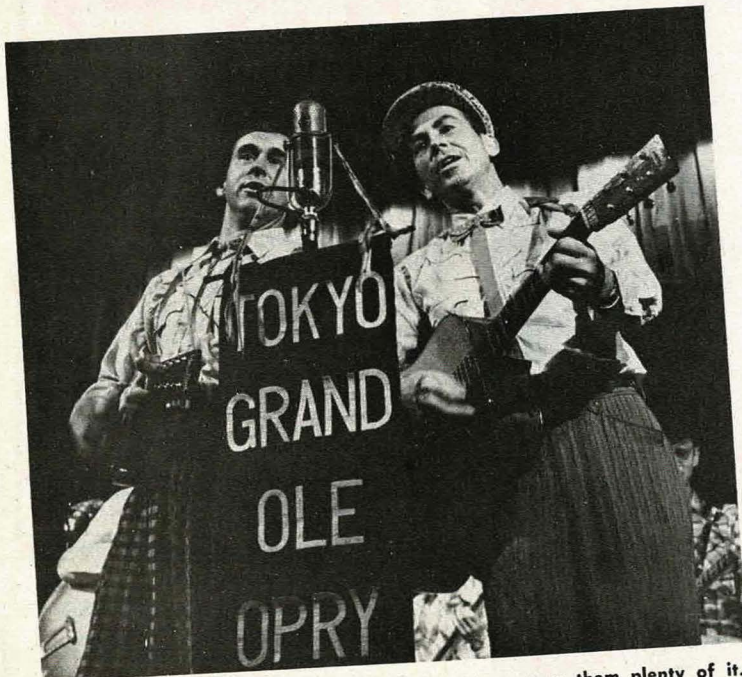
JAPANESE COUNTRY MUSIC



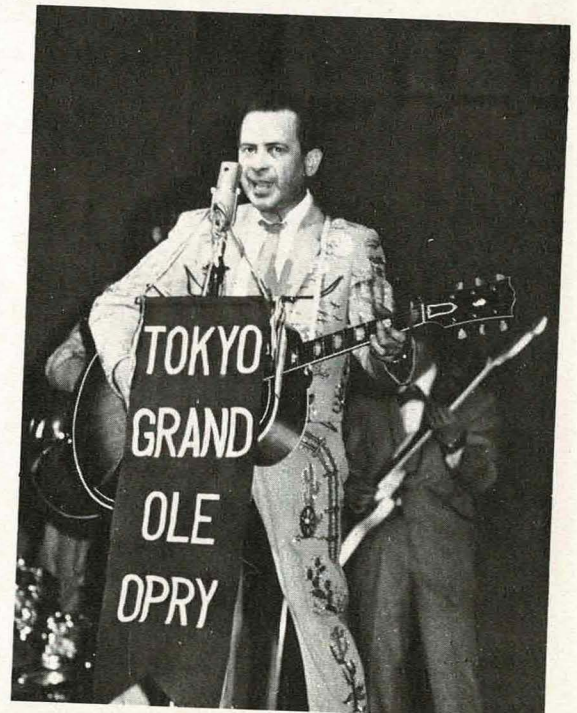
Jim Edward Brown met one of his ardent admirers in Tokyo, Miss Kiyomi.



Hank Snow and his Rainbow Ranch Boys are popular wherever they play and in Tokyo they were applauded again and again.



The Japanese love comedy and Lonzo and Oscar gave them plenty of it.



Little Jimmy Dickens gave all out in his usual dynamic style for the Grand Ole Opry in Japan.



Folk stars like Peter, Paul and Mary are very popular with the Japanese, too.



Here we see Mrs. M. Kawahara, the gracious lady who supplied the material and photographs for this feature story, with Hank Locklin and Jim Edwards Brown. She has done more than anyone else in Japan to sustain the interest and popularity of Country Music there.

The Naked Performer

by
Hank Thompson

"The Brazos Valley Philosopher"



Curious eyes may possibly be lured to this article thinking that its title might be an intriguing dissertation on anything from the Sultan's exotic dancers to a report on "inside the dressing room of a topless go-go girl."

Such eager assumption would be prompted by the number-one definition in the dictionary of the word "naked," that is: "Having on no clothes; nude." However, it is the number-two definition, "Destitute of customary or natural covering," that my following observation deals with.

Perhaps a more appropriate title would have been "The Plight of the Guitar Picker On TV."

Let's flash back to the days when there was no television, when live entertainment was brought into the home via radio. The recent generation missed this thrilling era. I say "thrilling" because it was a thrill to use one's imagination when he heard a radio program. Each individual could picture the "Kingfish" on Amos 'n Andy just the way he should be; he would envision Fibber McGee's closet; the kids could just "see" the Lone Ranger thundering out of the past on the great white horse Silver, and a fan could picture a Grand Ole Opry star just the way he wanted.

"Bad Television"

Not that TV is not a great source of entertainment, because it certainly is. But it disenchant the viewer and leaves the performer "naked." A singer or musician is really at a disadvantage because he can't just sing or play; he must do something visually. If not, we are told, "this is bad television."

Unless pre-recorded, sound (the very soul of the performer) is sacrificed, or at least compromised, for the sake of the camera.

One might counter with, "What about personal appearances?" Therein lies a great difference because it is just what it says: "personal." This warmth and genuineness of personal contact is

somewhat difficult to propagate thru the airwaves. It is apparent because fans love to touch and shake the hands, and get the autograph of a star.

Television has many advantages, and we could dwell on them for hours in discussing its relationship to radio. I would prefer to just recall some of the fascinating days of "live" radio.

I got started on radio when there was no TV. It was truly amazing the listeners one had. A good "Hooper rating" was a fan telling you that driving up and down the streets he could constantly hear your program from the homes and automobiles. This could easily be done in the summer because then there were very few air conditioners and the windows were open.

People Loved You

People would flock to the studio to "watch" the radio program, far more so than today to see a TV show. The beauty was that you only had to "pick and sing" in front of a microphone and people loved you.

Television is complex and costly to program and offers little opportunity to amateurs and newcomers. Local stations are limited in range as opposed to powerful radio transmitters that can cover half a nation at night.

It is somewhat hard to imagine people gathered in their living rooms sitting and "listening" to their favorites on radio. That's because TV doesn't let you imagine.

Imagination may have faded, but memory has not. I still reflect the thrill of listening to the fine sounds of the Grand Ole Opry Stars penetrating so clearly up and down the banks of the Brazos River when I was a boy running a trot line. And how eagerly I would get up in the mornings to listen to Ernest Tubb sing on his daily program out of Fort Worth. And how I loved to tune in XERA and hear Dr. Lew Childre, The Lonesome Cowboy and others. And not even to mention the spine tingles wrought by my imagination as I listened to "The Shadow," "Inner Sanctum," and "X Minus One."

TV viewers today enjoy the programs, of course, but there seems to be an absence of the real exhilaration of the "live" radio era. Maybe it's because of "the naked performer."

The Country Kitchen

KITTY WELLS



It is a well-known fact that Kitty Wells is a great Country Music performer and has chalked up many titles for herself, including that of Queen of Country Music. That she is also an outstanding wife and mother may not be as well known but is very well attested to by a citation to this effect which was presented her by Tennessee Governor, Frank Clement.

Says Kitty, "I love to experiment with new and old recipes." In her travels all over the world in her musical work she has collected many recipes to add to her own, which have all been compiled into the Kitty Wells Cookbook.

Below is one of her recipes for you to try out in your own Country Kitchen:

COCONUT ANGEL PIE

Graham Cracker Crust:

20 graham crackers
1/2 cup melted butter
Roll graham crackers fine.
Combine with melted butter.
Press into a well greased 10 inch pie plate.

Filling:

5 egg whites, room temperature
1/2 teaspoon cream of tartar
1 cup plus 2 tablespoons sugar
Beat egg whites and cream of tartar at a high speed of electric mixer until they hold a peak. Add sugar gradually. Beat constantly until stiff peaks are formed. Pile into unbaked graham cracker crust. Bake at 250 degrees about one hour. Cool. One hour before serving prepare coconut topping.

Coconut topping:

1 cup heavy cream, whipped
1 teaspoon powdered sugar
1 teaspoon vanilla
1 cup grated fresh coconut or flaked coconut
1/4 cup chopped, salted pecans
Blend all ingredients, except pecans. Cover filling. Refrigerate one hour. Sprinkle with pecans just before serving.



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CANADA NEWS by Fred Roy

THIS 'N' THAT . . . New on the record racks is the golden voice of **Shirley Ann** on the Melbourne label produced by Rodeo Records at Montreal. The side to watch out for is a smooth reading called "Turn Me Around."

Phil Anderson's Arc Sound, Toronto, has opened a new sound studio, cost of which runs over \$100,000. It is expected to be ready for complete operation by May 15. The studio will be available to all record labels wishing to use it for sessions.

Remember "Strawberry Roan?" A new offspring has just been born, "Son of Old Strawberry Roan," written by **Scotty Gibbs** of Waterloo, Quebec. The tune is being readied for release by **Stu Clayton**, on the Frontier label. Could be a chip off the old block.



Angus Walker

The full cast of the popular CTV show "Country Music Hall" recently made a tour of the west coast. **Carl Smith** headlined the trek with other regulars such as **Diane Leigh**, **Roy Penny**, **Paul Menard**, **Johnny Bourque** and the **Maple Creek Boys**. **Paul Menard** took leave of absence from his regular post as a member of the **Hackamores**, popular Montreal based trio consisting of **Paul**, **June Davey** and **Angus Walker**.

With the isle of Newfoundland in the midst of its celebration commemorating its 15 years as a Canadian province, the Melbourne label has another strong seller called "Come Home Newfoundler" by **Tom**, **Jim** and **Garth**. An album by the same name is scheduled for release soon.

Dick Damron reports the release of his newest RCA

Victor discing of "The Hard Knocks In Life" backed with "A Thing Called Happiness." This could become another chart climber for **Dick**.

NITERY NOTES . . . **Jimmy Simms** recently took over the **Diplomat** after his stand at **Steele's Tavern** in downtown Toronto . . . **Dot** and **Maurice Rainville**, popular duo from the Niagara Peninsula hold forth at the **Station Hotel** in Welland, Ontario and will be there indefinitely . . . **Ross Allen** returned to the **Rivalda Tavern-Restaurant** for another lengthy engagement, scheduled to last for a minimum eight weeks . . . Also on the Montreal scene, the **Country Palace** is quickly shaping up into a top Country Music spot with appearances by top name artists, both Canadian and American

on a weekly basis . . . At the **Edison Hotel**, Arc recording artist **Jimmy James** continues to please the folks every night. **DJ DOINGS** . . . Latest Canadian station to "go country" is **CHED** in Edmonton, Alberta. Old **Dad Taylor** is the man in charge of the country wax there . . . **Chuck Davis**, at **CBV**, writes that he has two top rated shows each week: "Pacific Express," weekday mornings at nine and "Midnight Jamboree" every Friday and Saturday night at midnight.



Jimmy James

The west coast is also home to **CJJC**, Langley, B. C., which programmes the country sound most of the day. **Bruce Thompson** is a particular favorite with the listeners . . . **CJOB-FM**, Winnipeg, is releasing a special souvenir album to celebrate its 20th anniversary. Proceeds from the sale of records goes to the Winnipeg shut-ins fund. Anyone interested should contact **CJOB-FM** Program Manager **Cliff Gardner** . . . **CJSS**, Cornwall, Ontario, steps into the Country Music field with **Keith Clingen** spinning country and country-influenced pop records each day between 1 P.M. and 6 P.M.

Once again, a reminder that any news items be sent to this writer at Box 400 Station T, Toronto 19, Ontario, Canada.

FOREIGN NEWS

GREAT BRITAIN correspondent **GODFREY J. GREENWOOD** . . .

The American Festival of Country Music at London's famed Royal Albert Hall is still being talked about here. Highlights of the show included performances by **The Stanley Brothers**, **George Shuffler** and veteran country artist **Cousin Emmy** . . . A June 10th show at the same venue by **Bill Monroe** and **His Bluegrass Boys** makes it look as though the Royal Albert (where classical music has always reigned supreme) may become Britain's Grand Ole Opry House equivalent.

Top record company executives, disc jockeys and Country Music promoters got together recently along with fans and some 90% of England's C&W performers at Cecil Sharp House, London, under the auspices of *Folk Voice*. Plans for extensive C&W promotion were evolved and an eight-hour concert showcased many talented performers.

Whilst the British Parliament debates ways and means of shutting them down, the UK "Pirate" radio stations continue to capture some 50% of Britain's listening audience. One of the highest rated programmes is a two-hour C&W show by Texas DJ **Big Jim Murphy**.

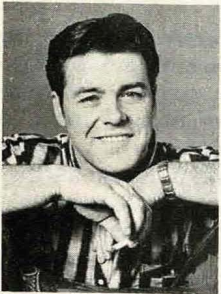
Among American performers touring England were **Eddy Arnold**, **Johnny Cash**, **June Carter** and **The Statler Brothers**. Both Cash and Arnold appeared on TV throughout the country and announced themselves amazed at the increasing acceptance and popularity of Country Music in the UK.

. . . correspondent **TONY PAGANO** . . .

The great **Bill Monroe** and **The Bluegrass Boys** appeared here May 26 and met with great enthusiasm . . . A new fortnightly magazine devoted to C&W has appeared; it is called *Country-Western News*. All the C&W magazines here are published by dedicated fans, who have full-time jobs, and publish the magazines purely as a labor of love.

AUSTRALIA AND NEW ZEALAND correspondent **GARTH GIBSON** . . .

It's quite an event for local artists to have their records placed on sale outside these two countries, especially for a country singer. However, Viking artist **Ken Lemon** is to have his material released in England (E.M.I.), U.S.A. (Roulette), and Australia (E. M. I.). Lemon's first album release is "This Hombre Called Lemon."



Ken Lemon

Another new issue is an album from Viking featuring **Rex Franklin**, **The Tumbleweeds**, **Garner Wayne**, **Max McCauley**, **The Hickey Sisters** and **Ken Lemon** . . . **Max McCauley**, Viking Records' ace yodeller, also has an E.P. called "Born To Yodel."

Not very long ago, a Country Music show in this country would have been laughed off the stage. Not so now. Indicative of the current interest in C&W Music was a Country Style Jamboree promoted by Viking artist, **Dusty Spittle**, starring **Garner Wayne**, **Max McCauley**, **Dusty**, **The Mountaineers** and **The Tunesmen**, the show drew a packed house and many were turned away.

On the Australian scene **Buddy Williams** recently cut an album and several singles for RCA in Sydney before departing on a tour of the continent . . . **Reg Lindsay**, recently signed by Festival Records, could have a hit with his "Jungles of Vietnam." Reg's wife, **Heather**, played guitar and ukelele and sang harmony . . . New Zealand's Country Music phenomenon, **John Hore**, has his third album released here, titled "Country Gentleman."

Don't forget, if you have any news or enquiries about the Country Music scene here, my address is: **Garth Gibson**, Kelson, No. 1 R.D., Heriot, Otago, South Island, New Zealand.

SCANDINAVIA correspondent **OTTO WALDOFT** . . .

A growing interest is also shown here in Scandinavia. We recently had a successful concert with American performers **Cousin Emmy**, **New Lost City Ramblers**, **Stanley Brothers**, **Roscoe Holcomb**, **Clinch Mountain Boys** and **Cyp Landreanaus Cajun Band**, all of whom received a very warm welcome.

SCAWC is offering a free tape to *Hoedown* readers. For further information about the club and the free tape, write to SCAWC, P. O. Box 1218, Copenhagen S, Denmark.

SWEDEN goes COUNTRY

by **Rune Krongardh**

Country and Western Music has slowly but surely become known to the Swedish people, and the number of interested people of various ages increases year by year, in spite of problems confronting the promotion of C&W here.

We have known the music for a long time through the very popular Western movies shown in our cinemas. While it is true that this type of music from the movies does not represent the very best within C&W, songs like "High Noon" have gained immense popularity.

Our listening to C&W goes back to the late 40's and the early 50's, when with pleasure we listened to the morning and evening shows from the AFN station in Stuttgart, Germany. In this way we got acquainted with **Hank Williams** and obtained information about new releases.

This continued until 1955, when the "cold war" broke out and the station was disturbed and to listen was impossible. But although we were completely cut off from C&W on the radio, our interest still remained.

There were no C&W records available to us at that time, but one or two of **Hank Williams'** albums could somehow find its way over the Atlantic. The record companies in Sweden have never shown any real interest in C&W, perhaps because they know very little of it.

In spite of these obstacles, early listeners never forgot the sound of C&W with its lovely feeling and narrative lyrics, and quite a few people started buying records from America's big mail order firms.

The Swedish radio, monopolized and controlled by the government, was not of very much help. It was not until the last two years that a regular C&W program has been introduced to us, and half an hour per week is what we get. This program started because the listeners demanded it and because the popularity of Country Music had increased all over the world. A Swedish DJ named **Claes Burling** often plays new C&W records in his programs, even though he is called "professor of pop."

On the 14th of April, 1964, C&W artists visited our country for the first time. **Bobby Bare** was a pioneer on the Swedish stage and he was received with great enthusiasm through his casual appearance and friendly behavior. Most of all, we remember his parody on **Johnny Cash**. **Jim Reeves** was, of course, the climax of the evening, and was called back on the stage five times. **Chet Atkins** and the **Anita Kerr Singers** enhanced the value of the evening and success was a fact.

In 1965 **Bobby Bare** visited our country again and in March, 1966 we experienced real Bluegrass for the first time. In the Concert Hall in Stockholm, **The Stanley Brothers** appeared (thank you, **Carter**, for your fantastic version of "Rank Stranger"), **The New Lost City Ramblers**, **Roscoe Holcomb**, **Cousin Emmy** (many eyes were filled with tears when you sang "Pretty Little Miss In The Garden") and **Cyp Landreanaus Cajun Band**.

Several C&W groups have started in our country within the last few years. The **Country Minstrels** is a group which probably will be very famous in the future and three young men called "The Old Timey" can play all the instruments you need for songs of the **Carter Family**, including banjo, autoharp, dobro, fiddle, mandolin and guitar, and they sing the famous songs very well.

In 1965 *Western Songs* Magazine started to sell C&W albums and records by **Johnny Cash**, **Stonewall Jackson**, **Bill Clifton**, **James O'Gwynn**, **Del Reeves** and others available to us. Then C&W and pop music were competitors among the young people who buy records.

In 1965 *Western Songs* arranged an election among their readers for the most popular singer and song. **Johnny Cash** won with a very good margin; then came **Jim Reeves**, **Buck Owens**, **Hank Snow** and **Hank Williams**. They were the most popular singers among the 60 who obtained votes. "I Love You Because" was nominated the best song among 151 voted for.

Today, Country & Western Music has reached such popularity that it no longer surprises us to find someone playing a steel guitar on our stages. We only hope that C&W will keep its originality and that the interest in pop music will fade. We are somewhat worried about the tendencies sometimes being shown in the American C&W charts. Let us return to the very good years of 1956-59 and songs like "Life To Go," "The Best Year of Your Life," "One More Time" and "Folsom Prison Blues," and Country Music will be in Sweden to stay.

The GMA is a non-profit organization set up by Gospel leaders to foster Gospel Music and to create interest among the public. To date, the GMA has shown a steady growth since its conception in April, 1964. Don Light, Treasurer of the GMA, was, during that year, General Manager of the Nashville Branch office for Billboard magazine. Don is the young man who saw to it that Gospel Music got its first coverage in a Trade magazine. Don noted the fine work that had been done by the CMA for Country Music and felt that perhaps that the same principle could be successfully applied to Gospel Music.

With this idea in mind he approached Cecil Scaife, a Gospel publishing company representative in Nashville and asked his opinion of a GMA. Cecil was overwhelmed with the idea and told Don that he thought it should be carried out.

At first the going was rough and there was very little reaction from the different groups. About the only person who was active in Gospel music that gave Don any assistance was Brock Speer, now Chairman of the Board of the GMA. During that year Don and Brock had a dinner and invited many of the Gospel leaders to attend. On that evening they formed a temporary board for their association. The following October they set another temporary board at the Gospel Convention in Memphis. The next meeting they elected the permanent board. Today the GMA is off the ground and making head-way.

The real future of the GMA and the growth of Gospel Music is in the hands of these very capable men: President Tennessee Ernie Ford; Vice-President James Blackwood; Vice-President Urias LeFevre; Secretary Marvin Norcross; Treasurer Don Light and a very capable Board of Directors headed by Brock Speer.

These men want to see Gospel Music grow and you, the fan, want to see it grow too. Much planning and work goes into each phase of the GMA. Men in executive positions travel thousands of miles, at their own expense, to attend meetings and over-see the future of the GMA.

Article III of the Constitution of the GMA is set up so that the membership of the GMA will be persons who are active in the field of Gospel Music. This could be anyone from artist, record manufacturer, disc jockey to the associate member. The associate member is you — the public — who want to see Gospel Music grow, to see more Gospel on your television sets, to hear more Gospel Music on your radios and have more concerts in your town. Yes, you can be an associate member.

An associate membership will entitle you to a monthly newsletter and all mailings of the GMA. You will be in a position to see Gospel Music from all phases and watch its growth. Membership fee is ten dollars a year to support this organization with such a worthy cause. The board has so arranged the constitution that only those members who are active in the business of Gospel Music have the power to vote.

No doubt, in your local government elections, you support the candidate of your choice. Well, this is the means you have to support the music of your choice. The GMA needs and wants you. If you wish to be a member send \$10.00 for your annual membership fee to Don Light, Dept. H., P. O. Box 1201, Nashville, Tennessee 37202.

G.M.A. TO FOSTER GOSPEL MUSIC

The following is the Constitution of the Gospel Music Association, Incorporated. It is being reprinted here to give Gospel Music fans an inside picture of what the GMA is trying to do as it makes great strides to foster Gospel Music.

CONSTITUTION

Article I

Name and Purpose

Sec. 1. The organization shall be called the Gospel Music Association, Incorporated.

Sec. 2. The purpose of the Gospel Music Association, Inc., shall be to foster interest among the general public to Gospel Music.

Sec. 3. The organization shall be incorporated under the laws of the State of Tennessee under the name and style of the Gospel Music Association, Inc.

Sec. 4. The officers of the Corporation shall be the same as the officers of the Association and shall be the directors of the Corporation. The by-laws of the Association shall be the by-laws of the Corporation.

Article II

Officers and Board of Directors

Sec. 1. The officers shall be a President, a first Vice-President, a second Vice-President, a third Vice-President, a Secretary, and a Treasurer.

Sec. 2. The Board shall consist of eighteen (18) members, none of whom may be officers of the Association, who shall be elected as provided by the by-laws.

Article III

Membership

Sec. 1. The membership shall consist of those persons active in the field of Gospel Music.

Article IV

Meetings

Sec. 1. There shall be four (4) regular meetings each year of the Board of Directors and one (1) annual meeting of the Association, together with special meetings to be called, as hereinafter provided whenever necessary. The regular board meetings shall be set a year in advance from the first board meeting. Confirmation of meetings shall be made by the Secretary at least ten (10) days in advance of the meeting.

Article V

Amendments

Sec. 1. To amend the constitution, the proposed amendment must be subscribed by ten (10) members of the Association and be presented in writing to the President of the Board of Directors at least one month before the annual meeting at which it is to be considered.

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HOEDOWN'S TOP 50

A Devil Like Me Needs An Angel Like You

A Way To Survive	D. Curless/K. Adams, Tower 226
Back Pocket Money	Ray Price, Col 43560
Born To Be In Love With You	Jimmy Newman, Dec 31916
Bracero	Van Trevor, Band Box 367
Common Colds and Broken Hearts	Stu Phillips, RCA 8771
Distant Drums	Ray Pillow, Cap 5597
Don't Touch Me	Jim Reeves, RCA 8789
Evil On Your Mind	Jeannie Seeley, Monu 933
Go Now Pay Later	Wilma Burgess, Dec 3194
Guess My Eyes Were Bigger Than My Heart	Jan Howard, Dec 31933
Highway Man	Liz Anderson, RCA 8778
History Repeats Itself	Conway Twitty, Dec 31897
I Can't Quit Cigarettes	Dick Curless, Tower 219
I Just Came To Smell the Flowers	Buddy Starcher, Boone 1038
I'll Leave the Singin' to the Birds	Jimmy Martin, Dec 3193
I'll Take the Dog	Porter Wagoner, RCA 8800
I Love You Drops	Sheb Wooley, MGM 13477
I'm a People	Jean Shepard & Ray Pillow, Cap 5633
I'm Living In Two Worlds	Bill Anderson, Dec 31890
In the Same Old Way	George Jones, Musi 1143
Johnny Lose It All	Bonnie Guitar, Dot 16811
Many Happy Hangovers To You	Bobby Bare, RCA 8758
Nickels, Quarters & Dimes	Johnny Darrell, UA 50008
Nobody But a Fool	Jean Shepard, Cap 5585
One Bum Town	Johnny Wright, Dec 21927
Put It Off Until Tomorrow	Connie Smith, RCA 8746
Rainbows & Roses	Del Reeves, UA 50001
Regular On My Mind	Bill Phillips, Dec 31901
Someone Before Me	Roy Drusky, Merc 72532
Steel Rail Blues	Jim Edward Brown, RCA 8766
Stop the Start	Wilburn Bros., Dec 31894
Swinging Doors	George Hamilton IV, RCA 8797
Take Good Care of Her	Johnny Dollar, Col 43537
Talkin' to the Wall	Merle Haggard, Cap 5600
The "A" Team	Sonny James, Cap 5612
The Countdown	Warner Mack, Dec 31911
The Last Word In Lonesome Is Me	S/Sgt. Barry Sadler, RCA 8804
The Minute Men	Hank Snow, RCA 8808
The Old French Quarter	Eddy Arnold, RCA 8818
The One On the Right Is On the Left	Stonewall Jackson, Col 43552
The Shirt	Billy Walker, Monu 932
Till My Get Up Has Got Up & Gone	Johnny Cash, Col 43496
Tippy Toeing	Norma Jean, RCA 8790
Tonight I'm Comin' Home	Ernest Tubb, Dec 31908
To Tell The Truth	Harden Trio, Col 43463
Why Should I Cry Over You	Buddy Cagle, Imp 66161
Would You Hold It Against Me	Charlie Louvin, Cap 5606
(Yes) I'm Hurting	Freddy Hart, Kapp 743
You Ain't No Better Than Me	Dottie West, RCA 8770
	Don Gibson, RCA 8812
	Webb Pierce, Dec 31924

REMEMBER THESE?

- 1946 — New Spanish Blue Step by Bob Wills
- 1949 — Slipping Around by Jimmy Wakely and Margaret Whiting
- 1951 — Movin' On by Hank Snow
- 1953 — I've Forgot More Than You'll Ever Know by Davis Sisters
- 1958 — Oh Lonesome Me by Don Gibson
- 1961 — Heartbreak U.S.A. by Kitty Wells
- 1964 — Talk Back Trembling Lips by Ernest Ashworth



Vernon Oxford:

A YOUNGSTER IN AN OLD TRADITION

by Bill Littleton

His manager, Harlan Howard, says, "Vernon is so country he makes Stonewall Jackson sound like a pop singer."

His producer, Bob Ferguson, says, "Vernon is the countriest singer I've heard in a long time."

His recording engineer, Jim Malloy, says, "Working a session with this guy is great! He's so honest and straight—nothing fancy, just country."

But what does RCA Victor's singsation Vernon Oxford say about himself? "Heck, I ain't country — I'm backwoods!"

Imbedded deep within this quiet, easy-going boy from the Ozarks is a genuine love for the music of which he has become a major part.

A close examination of Vernon Oxford's personality reveals the magnitude of Country Music's power today, as he is a classic example of the many individuals who follow the call of the entertainment industry's grueling pace away from other equally promising careers.

"I thought a lot about going to art school and becoming a cartoonist or a commercial artist," he admits, "but my wife, Loretta, thought I could do better a-sing-in' and she was willin' to work while I was gettin' started, so that was a pretty good deal."

Enthusiastic Encouragement

Loretta Oxford is without doubt a major force in what easily promises to be a major career in Country Music and certainly not the least of her contributions is her enthusiastic encouragement of Vernon's countless hours of practice at home.

Vernon and Loretta moved into an apartment off Nashville's Belmont Boulevard in May of 1964 and their landlord, Mr. I. B. Pace, recalls, "Vernon told me they would be here a year or so but I had known some musicians that had moved to town before, so I didn't expect him to stay three months. But that old boy really has what it takes and I hope they stay with me from now on."

Dreams of the future, however, include a nice home on a small farm somewhere in Davidson County and, as the artist in Vernon declares, "so many flowers there won't be room to walk." Significantly, his new release, "Field of Flowers," reflects the emotions of a man who eagerly seeks out the beauty of nature, and the flip side, "Hide," demonstrates the power of positive singing.

Getting the full benefit of RCA Victor's fabulous facilities and personnel, a Vernon Oxford recording session is one of the best shows in Music City. Guitarists Dean Porter, Pete Wade, and Wayne Moss and steel man Lloyd Green add their creative individuality to the sound, enhanced by the piano of Pig Robbins, Junior Huskey on bass and Buddy Hannon on drums. The voices of Jan Howard, Anita Carter, Joe Babcock, and Hershel Wiginton prove to be just the right amount of what's needed to complete a session destined to the top of the country charts and, in view of the fact that the tastes in pop music are getting better, Vernon's new release is "Take a Cold Shower."

Paint, Brushes, Canvas

Recently we spent a Saturday morning with Vernon out on a

creek bank in Warner Park in the western edge of Davidson County. He had temporarily put aside his guitar picks, fiddle bow, and drawing pencil to try his hand at something a little different: oil paint, brushes, and canvas.

His first attempt at the palette revealed a natural knack for interpreting color and form. His feeling so completely at home among the rocks, hills, and fields confirmed how firmly attached he and his music are to the aspects of rural America that have had such stabilizing and wholesome influences on the urban life.

Vernon's slow mountain drawl and his bubbly sense of humor seem to cover up his serious sense of practical reasoning. However, even a brief conversation indicates that he and Loretta came to Nashville not only to make a good living for themselves but to seriously contribute their very best to the industry. They have made a lot of friends in Nashville and the success of "Woman, Let Me Sing You a Song" and the promised success of his new release indicate that no area anywhere will be without friends of Vernon Oxford.



Vernon Oxford looks at a copy of Hoedown in our Nashville office. Looks like the "King" smiles his approval on this young artist.

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My Favorite Singing Group is: _____

My Favorite Country Band is: _____

My Favorite Country Comedian is: _____

My Favorite Country Comedienne is: _____

My Favorite All-Time Country Record is: _____

My Favorite Country LP Album is: _____

My Favorite TV Program is: _____

My Favorite Movie is: _____

Which radio stations do you listen to programming Country Music? _____

What clubs or shows in your area have live Country Music programs? _____

What record shops in your area handle Country records? _____

Address of shop: _____

Do you think notes on the back of albums are important? _____

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Be sure to use a typewriter or print plainly. Ask members of your family to help, too. Completeness and accuracy count.

OFFICIAL CONTEST RULES

1. Your statement "I like Hoedown because . . ." must not exceed 35 words. To qualify for prizes questionnaire must be filled out as completely as possible.

2. Answers will be judged according to the completeness of the questionnaire and the ideas expressed. Write or print as neatly as possible.

3. Judges will be the editors of Hoedown; their decision will be regarded as final and winners will be notified by October 1, 1966 and announced in the November, 1966, issue. In case of ties, duplicate prizes will be awarded.

4. Enter as many as you like; mail each entry separately. Each entry must be accompanied by a subscription for at least one year to Hoedown unless you are already a paid subscriber. (Gives gifts to friends or your extra entries can be added to extend your subscription time.) State on each entry total of entries to date.

5. All entries become the property of Hoedown and none will be returned; no correspondence will be entered into.

6. Contest void wherever prohibited, taxed or restricted by law or regulation. Employees, and their immediate families, of Heather Publications are not eligible.

7. Mail your statement, including the filled-in questionnaire, before midnight, July 15, 1966, to "Why I Like Hoedown Contest," c/o Heather Publications, 3285 South Wadsworth Blvd., Denver, Colorado 80227.

What is your annual income (or the head of your household)? _____ Under \$3,000

_____ \$3,000-\$5,000 _____ \$5,000-\$7,000 _____ \$7,000-\$9,000 _____ Over \$9,000

Years completed in high school? _____

Occupation of head of household: _____

Do you rent or are you buying your home? _____

What is its market value? _____ \$10,000 range _____ \$15,000 range _____ \$20,000 range

_____ Over \$20,000

Number in family: _____

What are your favorite recreational activities? _____

How many autos in your household? _____

Make and year of autos: _____

Do you farm or ranch? _____ How many acres? _____

How many horses do you own? _____ How many cattle _____

Name the mail order catalogue you buy from? _____

What Makes of the Following Do You Own: _____

Guitar _____ Amplifier _____

Banjo _____ Piano _____

Record Player _____ Saddle _____

If you wear western type clothing what brand? _____

Hats _____ Boots _____

Jeans or Levis _____ Shirts _____

Other _____

What Record Club do you belong to? _____

About how much do you spend per month for records? _____

Type of records bought other than Country? _____

What instruments are owned in your family? _____

What instrument do you play? _____

How many others in family play instruments? _____

What kind? _____

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WANTED! WANTED! WANTED! Heather Publications, Publishers of Hoedown, is constantly in search of photographs, books, record catalogs, song books, sheet music, records . . . anything at all pertaining to Country Music artists. Especially interested in older material of historical value. Search those old files and the attic and let us know what you have. Write Thurston Moore, Heather Publications, 3285 South Wadsworth Blvd., Denver, Colorado 80227.

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Crossword

Solution on
Page 33.

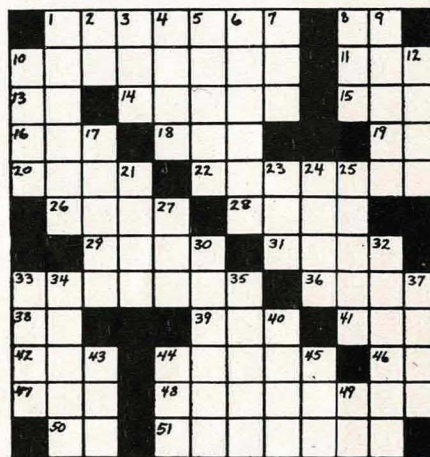
ACROSS

1. Town
8. Like
10. Reasonable
11. Small mass
13. That is (abbr.)
14. Intestine part
15. Compass point
16. Jewel
18. Doctrine
19. Printing measure
20. Break suddenly
22. One devoted to luxury

31. Parcels of land
33. Marine bivalve
36. Current events
38. Either
39. Meadow
41. Tumeric
42. Knock
44. Make happy
46. And (Fr.)
47. Greek letter
48. Tear the skin
50. Plural ending
51. Locks of hair
26. Dagger
28. Small opening
29. Soapstone

DOWN

1. Dresses feathers
2. International language
3. Japanese sash
4. Viceroy
5. Fat
6. Sinks suddenly
7. Sun God
8. Reverence
9. More rational
10. Farm animals
12. Sand hill
17. Kind of ray
21. Loud sound
23. Sick
24. Stem
25. Speak
27. Building addition
30. Flange
32. Candies
33. Painful
34. Wooden box
35. Harmony
37. Satisfy
40. Sweetsop
43. Dance step
44. Young pig
45. Bitter vetch
49. Digraph



VILLAGE SQUARE

by Chuck Stiles



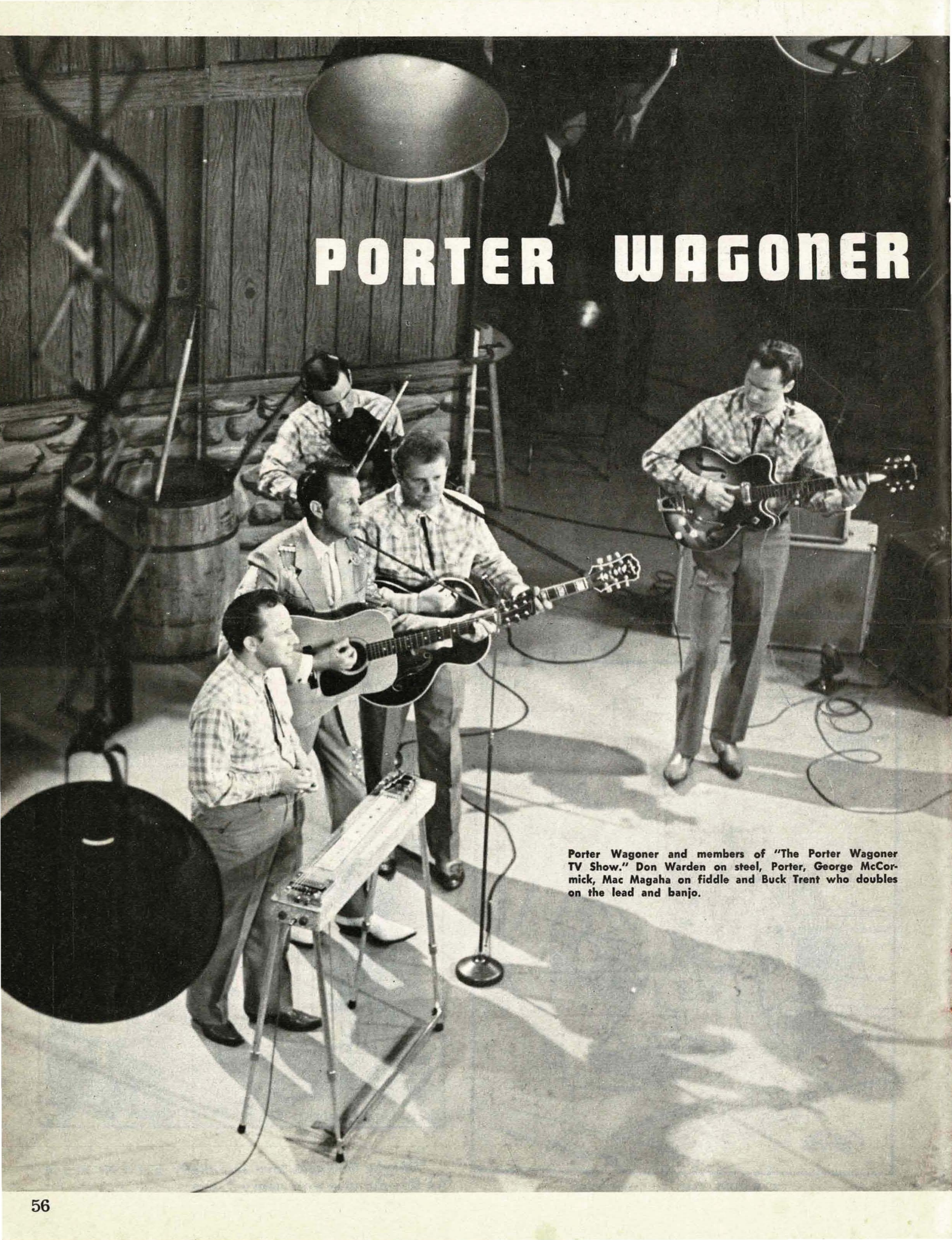
"I'VE GONE BACK TO CORN SILK!"

Church Chuckles by CARTWRIGHT



"Maybe God does love everybody, but if He had to live five minutes with Henry Travers . . .!"

PORTER WAGONER



Porter Wagoner and members of "The Porter Wagoner TV Show." Don Warden on steel, Porter, George McCormick, Mac Magaha on fiddle and Buck Trent who doubles on the lead and banjo.

the Wagon Master of the TV Trail

The advent of television caused a lot of observers to predict the extinction of live Country Music personal appearances no later than the mid-1950's.

Well, the C&W death-bell is a decade late and shows no indication of ever ringing. In fact, the "one-eyed monster" that was supposed to gobble up all the money otherwise spent for live performance tickets has actually been an unprecedented help on the stage show circuit.

A prime example of this phenomenon is the tremendous success of the "Thin Man from West Plains, Missouri," Porter Wagoner. His syndicated TV show, produced by Show Biz, Inc., and in its sixth year of circulation, has made him a weekly member of thousands of families, who turn out in record-breaking numbers at his show dates everywhere.

Regulars on the show, include Norma Jean, Spec Rhodes, and the Wagon Masters, who are Don Warden, Buck Trent, Mac MaGaha, and George McCormick. This crew and their guests never fail to instigate a riot of fun, frolic, and good music in any living room in over 80 major United States markets.

A guest appearance on the Porter Wagoner show provides the double benefit of good exposure in all areas of the United States and an enjoyable experience. Proof of the fun is found in the large number of Nashville residents who go to the WSM-TV studios to watch the taping of the show and later refuse to budge from their television sets at home to watch the same show.

Wagoner is not only one of the most talented and best-selling of America's fine array of Country vocalists, but he is also a warm, happy human being with an uncanny sense of showmanship, and therein lies the success of his career.

He sells his songs with a distinctive flair for individuality and he hosts his show in a manner that puts the other performers at their best advantage. Complemented by the contemporary country vocals of pretty and talented Norma Jean and the hilarious telephone conversations of Spec Rhodes with his girl friend Sadie, the Wagon Masters give the show musical stability by virtue of their imaginative instrumental and extraordinary performing capabilities.

No, people haven't stopped going to see Country shows; in fact, the more they see of such acts as Porter Wagoner and Company on television the higher-pitched Country Music fever becomes, and that's one disease we would all like to see spread even more rapidly.



Pretty Miss Norma Jean and her handsome host with the most are two good reasons why "The Porter Wagoner Show" is the most successful in the nation.



A colorful cutup and regular on Porter's show is Spec Rhodes. Spec's weekly conversations with girlfriend Sadie are sidebusting showstoppers.



A pre-show practice session makes for a perfect performance. Here Wagon Masters Buck Trent (right) and Porter (left) work out with RCA Victor's Waylon Jennings prior to taping.

KOUNTRY KILOWATT KAYO

"The Fastest Fun in the West"



"Bashful" Bobby Wooten — Program Director

One of the station's people within the industry point to when referring to the new sound in country radio is Seattle's "Kountry Kayo."

Bobby Wooten, who played a vital role in the station's development says, "It is completely different in its programming, promotion and personnel from what most people envision a country-western station to be.

"It was my feeling before we went C&W in April 1963, that since radio listeners flock to modern-formatted stations, any station must tighten its production, up its pace, and overhaul and update its programming concepts," says Wooten.

KAYO has for some time been a solid No. 2 in the Seattle market and is now rated No. 1 between 9 a.m. and 3 p.m. Another important reason for KAYO'S strong ratings is attributed by Wooten to the modern A & R and production of country records, which has helped begin the new style in country radio.

KAYO specials pay off, too. Dubbed "Kountry Spectaculars," the biggest recording artists are brought in during the year. The shows play to thousands in Seattle and nearby Tacoma.

A standout promotion, typical of the showmanship displayed by the station, is the Mercer Girl Promotion. The station brought in four beauties from Boston, not by sailing vessels as their fore-runners did 100 years ago, but by jet.

The idea was reminiscent of the

"modern Asa Mercer," who first imported 11 gals from Boston to help in the development of the territory. The promotion received extensive press coverage; in addition, female members of the Seattle Bachelors' Club petitioned against KAYO's Modern Mercer Girls reading, "Yankee Girls Go Home."

Despite the "harassment," for 10 days the visiting beauties toured the area as honored guests of the city, escorted by station personalities.

The station consistently runs imaginative attention-getting contests and promotions.

For a Country Music outlet to achieve a coveted first and second place in a market the size of Seattle is noteworthy, indeed. Kountry KAYO's strength, in addition to production and promotions, is in its influential deejays: Buck Ritchey, Gentleman George

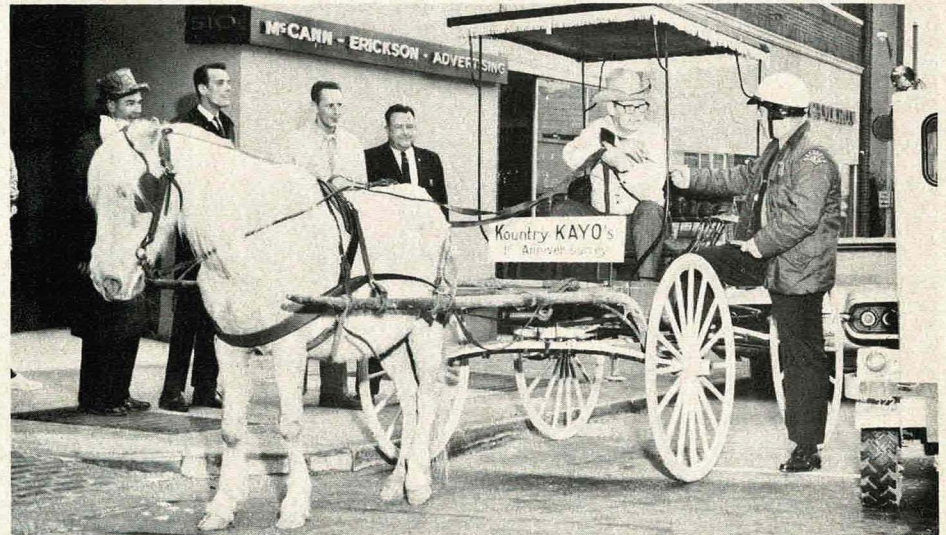
Richey, Dan Williams, Ron Dini, Dick Osborn, and program director-deejay (Bashful) Bobby Wooten.

Wooten believes that more than at any other time in radio's history, Country Music is being readily accepted by listeners of pop music stations. A good portion of the pop hits are made by world famous artists who were known only in the country field.

However, the "new sound in country radio" is not due to integration alone. It is the transistion of leading Country Music stations to programming techniques used successfully by their pop music counterparts.

Listening to the "big guns" of country radio today one is immediately aware of the radical departure from the past.

Listeners and advertisers both agree Kountry KAYO is "The Fastest Fun in the West."



Kayo's Buck Ritchey receiving a traffic ticket for "speeding" down Seattle's Fourth Avenue.



Just a few birthday wishes sent to "KAYO" by their many admirers.

JACK CLEMENT:

Producer of hits

The entertainment industry seems to always have individuals who are of tremendous importance to the overall effect of the industry but are woefully lacking in recognition for themselves. One of Nashville's newer independent recording producers, Jack Clement, is such a person.

With a background of English and physics at Memphis State University, Clement began his career in the recording profession in Memphis after leaving the Marines in 1952.

"Just like everybody else, I wanted to be a singer," he recalls, but today he has evolved through the stages of singing, writing, producing and publishing. As an independent producer, he has contributed hit records by such varied performers as Johnny Cash, Dickie Lee, Sheb Wooley, Jerry Lee Lewis, Carl Perkins and Roy Orbison. His importance as a producer is recognized by the demand for his services by many Nashville artists on a variety of labels.

In the publishing vein, Clement admits working toward the goal

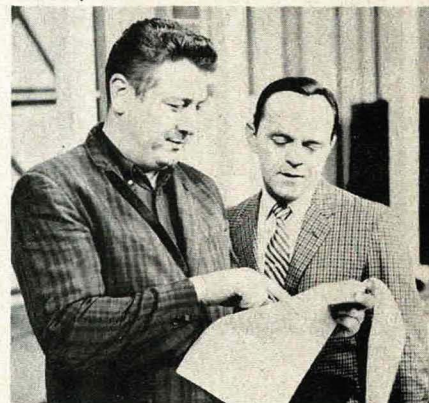
of developing a blend of many types of music into a new type which would have broader appeal. Recognizing the evolution of Country Music, he anticipates that a blend of Country, Folk and Blues will reach even greater heights of popularity and commercial success than is commonly expected among Nashville circles.

"Country Music is big now, but to be really good it must get to a wider audience and this would involve changing Country Music to some extent," he explains. The current Johnny Cash hit, "The One On the Right Is On the Left," a Folk-type tale with Country flavor of the woes of politics, is proof that Clement can write and publish such material.

As manager of the Stonemans, the first country act to be booked into Nashville's fabled Printers Alley, Clement is again exhibiting his ability to diversify and develop. On the weight of the success of the Stonemans, The Black Poodle, the Nashville nightclub where the act is now appearing, has switched to a complete country format,



Intense concentration characterizes all Clement-produced sessions, regardless of the medium utilized. "I don't get paid to entertain or make music sessions carefree and fun," he explains. "My job is to create, blend and merge music into its finest form . . . and this requires every ounce of concentration I can come up with."



At video taping session with Nashvillian Bob Jennings, Clement goes over the wording in a Stoneman script.

opening up new horizons for the popularity and acceptance of Country Music.

Although relatively new to Nashville, Jack Clement is rapidly becoming accepted both as a producer-publisher and as "a good man to know." Backing up the latter assertion is the fact that two major country acts, The Stonemans and the Glaser Brothers, have recently changed record labels in order to be closer to Clement.

Another instance of his rather unusual, but highly successful, approach to musical production is illustrated by his taking over the career of RCA Victor's Charley Pride and producing a "winner" in the process. Pride, as most *Hoedown* readers know, is the first Negro ever to land a major recording contract in the Country Music field.

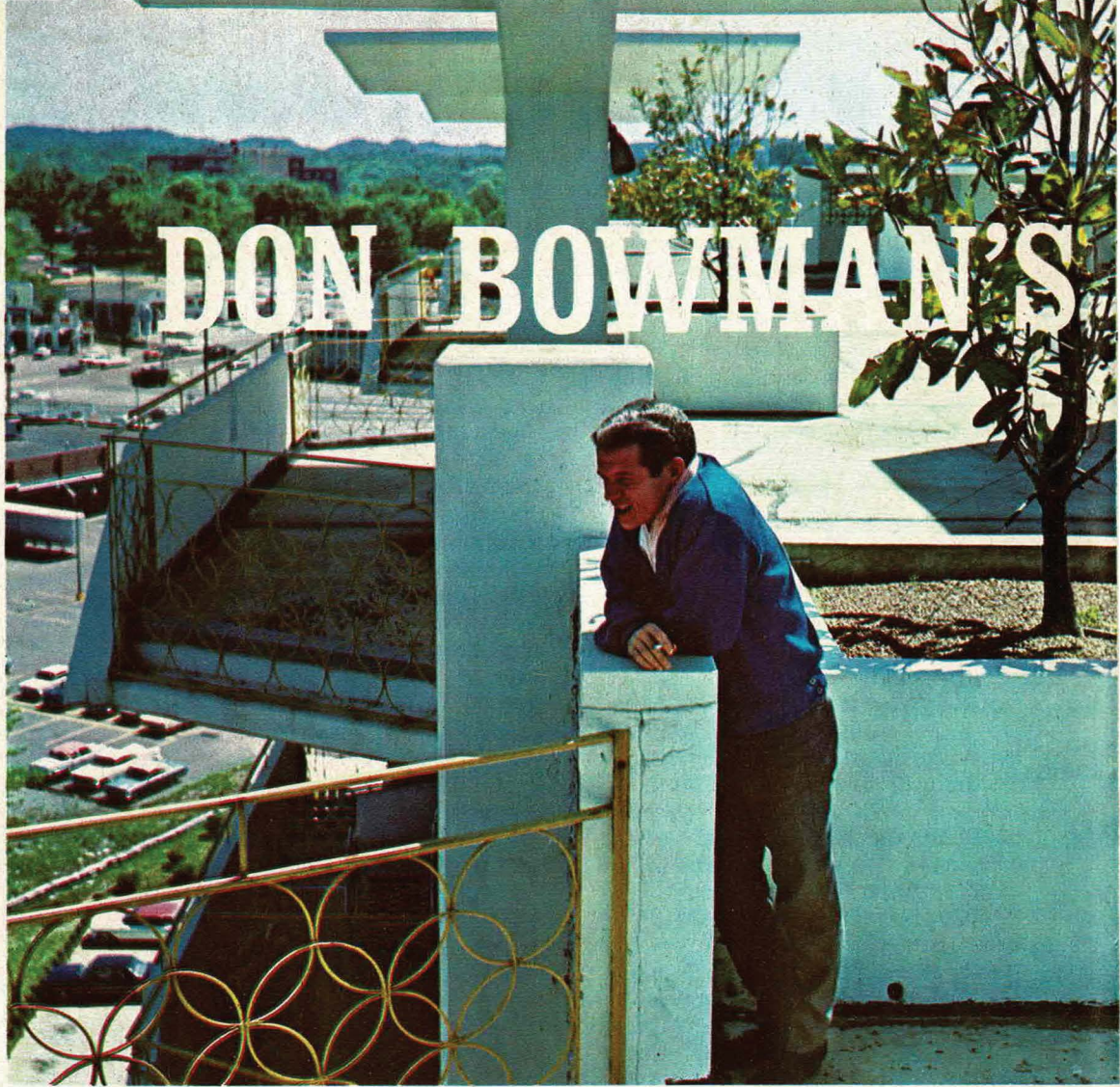
The clamor to Clement by hit-hungry artists indicates that here is a man with not only many abilities but also the ability to do them all well.



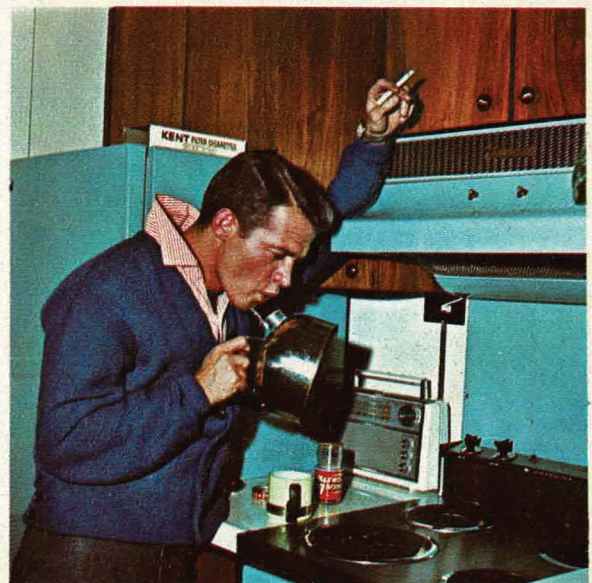
Jack Clement and The Glaser Brothers, Tompall, Chuck and Jim, huddle prior to kicking off a recent MGM recording session, the first for the Glasers after signing up with the label.

DON BOWMAN'S

"See my patio?"



"Ain't this one of the purtiest places you ever saw? I'm gonna learn to play this thing one of these days. I seem to play better out here on the steps; all those foreign paintings make me work harder . . . foreign relations ya know."



"Why, before I learned how to make instant coffee, I couldn't even fry water. Ain't that steam fierce?"

Bachelor Pad

If you're going to Nashville, Tennessee, to see Don Bowman, go prepared. This little stick of dynamite is as hard to catch as a waterfall. Another thing to remember, is to have his un-listed telephone number. There are two reasons for this: (1) If you call him and don't find him home, chances are, he's in Europe working Army Posts. (2) If you don't call him and let him know you're coming, you can't even get up to his pad.

High atop the palacious Imperial House Apartments there is a small penthouse filled with color T.V.'s, Stereos, Tape machines, five guitars, 200 record albums, one jar of instant coffee and some T.V. dinners. You'll also find that this small penthouse contains some of the most lush trappings the contemporary tasted decorator could come up with. Oh yes, be sure to call Don before you go over for unless he turns the key in the elevator it just won't make it up to the penthouse. How's that for security?

The funny little stick of dynamite (5'8" - 145 lb.) Don Bowman, that has this lush penthouse, is from Lorenzo, Texas. His story to fame is long and hard, like most artists, but really began when he was a disc jockey. Don spent eleven years as a DJ and during that time was writing for Homer and Jethro. Seems as though Don wrote about 50 songs for them and there was no possible way for them to record them all.

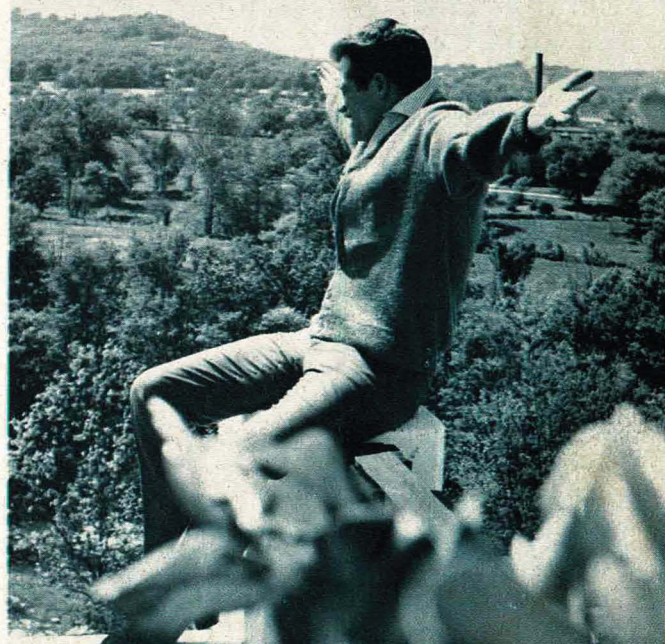
Well, Chet Atkins, RCA A&R whiz, called him up out in California and asked if he would like to record a few of them himself. What could he say? So that's how it all began, and today he is the "funny man" of funny men.



"Contemplate, think, worry, figure, wonder, maze, account, Don," said Don. That's when he reads Hoedown, that is.



If there is one thing I want to do in this world, it is to kill all of these carnivorous plants in the world . . . like this one over my headddd.



Sitting on a ledge 13 stories up we find Don about to swoop down on the swimming pool attendants. For what earthly reason would Bat-Person play his hex on these innocent victims? There is no water in the pool and Donny-Baby wants to swim.

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The Country Parson



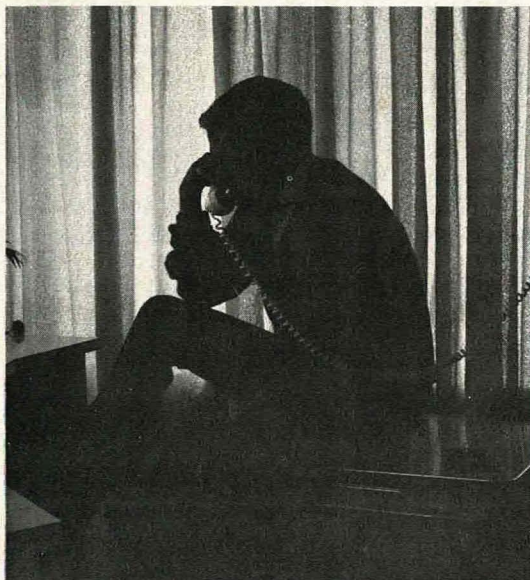
"One of the finest things parents can pass along to their children is the family Bible—because it's likely the only thing they haven't worn out." Copyright, by Frank A. Clark

DON BOWMAN

If you are unfortunate enough to spend a day with Don when he is in town, you would find that it would go something like this: Up at 4:30 to get out to the TV station to do the Ralph Emery show, "Opry Almanac;" back home for a cup of that instant coffee; downtown to RCA for either a session or picture-sitting for album covers; drop by Wilderness Music for a chat with Harlan Howard about songs that he has written; then for supper, either a TV dinner or a meal in a motel (he eats in so many that he only feels at home when he's in one); back to the penthouse for a little rest watching TV or listening to records; then at 10:00 P.M. back to the TV-Radio station to do a bit of the all-night WSM radio show with Ralph Emery again. If you took that tour of Music City USA, you would be in a Thunderbird, not a bus, and about 35,000 times as tired.

Is Don Bowman funny? Answer that question for yourself, on the basis of the answers he gave to your reporter at an interview. These questions were asked of Don: Hobbies? Guitar lessons. Sports? Chasing planes, buses and cabs. Pets? A man-eating potato plant named Leroy. Pet peeve? Good guitar players. Biggest thrill? Played "Wildwood Flower" all the way through one time. Darkest moment? The night the cat got his tail caught in the fuse box. Is he funny?

Let's end this story by telling you who is Don Bowman's fan club president . . . his mother.



Being a bachelor star involves something that the females will understand: constant calls from girls who want to talk to Donny-Boy.

Batman!



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This beautiful full-color map is perfect for framing (as shown here) or you can tack it to the wall or just keep it folded neatly in your Scrapbook. It was originally published in the 1966 Country Music Who's Who at great expense and now we have produced them separately because so many have requested copies. You'll love it!

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PLACE THE FACE!

HAIR

EYES

NOSE

MOUTH



HOW WELL DO YOU KNOW
YOUR STARS?

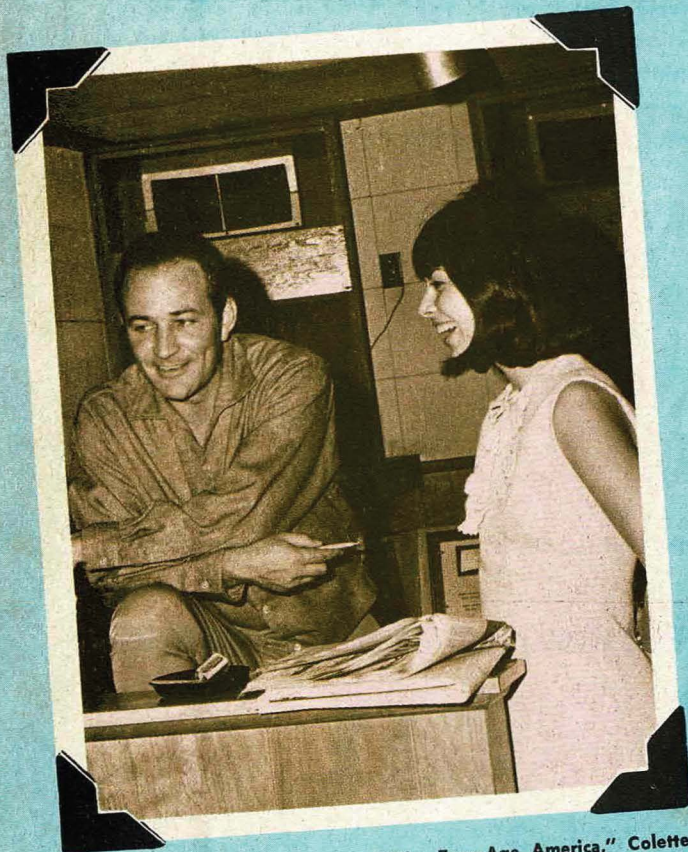
*Can you identify these
Country Music
GREATS?*

**TEST YOUR KNOWLEDGE AND
SEE IF YOU CAN GUESS**

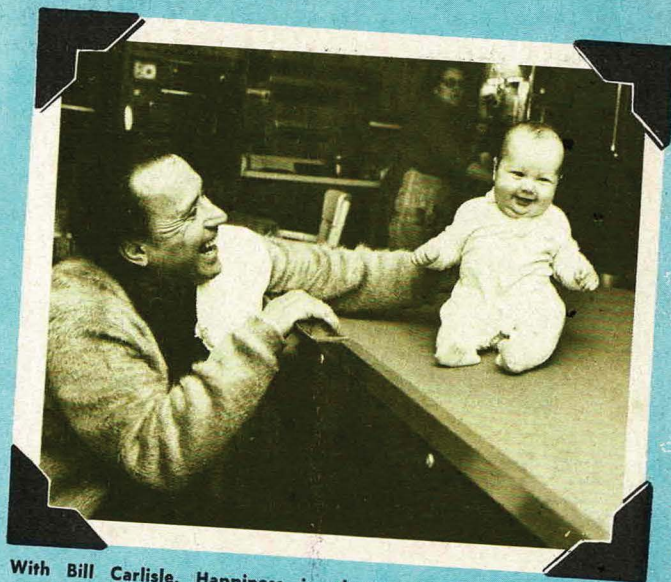
WHO'S WHO!

ANSWERS ON PAGE 52

HOEDOWN SCRAPBOOK



The symbol of America's youth, "Miss Teen-Age America," Colette Daiute, was in Nashville recently on a three day tour of the music industry and for an appearance at the annual auto show. The attractive Miss was a special guest in Nashville of Mr. and Mrs. E. J. Preston and considered her visit to the Columbia Recording Studios and an appearance at the Grand Ole Opry the highlights of her visit. She is seen here with Fred Carter, Jr., A & R Director for ABC Paramount Records.



With Bill Carlisle, Happiness is playing with his six month old granddaughter.




Mosrite Records is one of the newest labels in the Country Music field. Its parent company, Mosrite of California, was developed by Semie Moseley from a one-man operation which built the original Joe Maphis Guitar in 1954. The new label has already signed Ronnie Sessions, Tommy Duncan, Al Brumley and Joe and Rose Lee Maphis. Here we see Joe Maphis going over a new tune; the listeners are left to right: Billy Mize, Semie Moseley, Andy Moseley and Rose.

LITTLE FARMER



By KERN PEDERSON



*Wester
says a fine
pair of boots
needn't cost
a fortune.*

We're the renegades of the boot industry.

Most of us have spent long years with some of the world's most famous boot companies. Now that we've joined forces under one roof, surprising things are happening to boots.

For one thing, a beautiful pair of handcrafted cowboy boots no longer costs a hundred bucks.

The boot you see here ought to run you a small fortune. The black leather-lacing running up the side is hand done. The leathers we used are supple, yet tough; they're soft, yet they hold their shape handsomely.

If anybody else made this boot our way, it probably would cost a fortune.

But, coming from Wester Bootmakers, this pair fits snugly in the medium price range. (And we've other dashing styles that'll cost you even less!)

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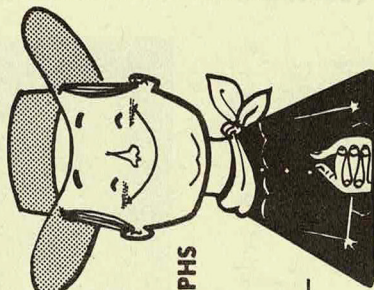
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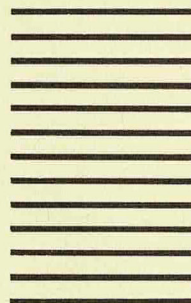
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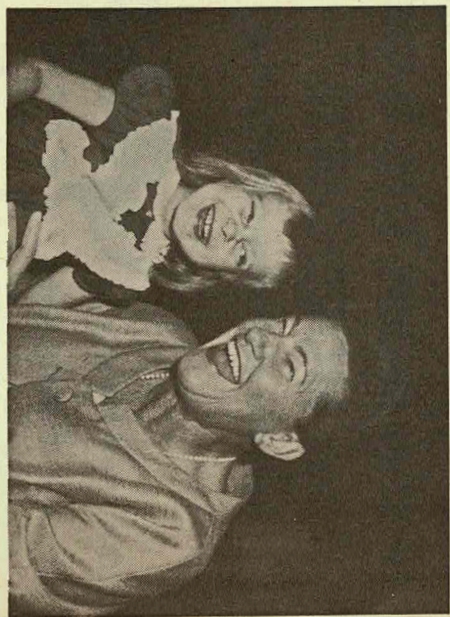
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